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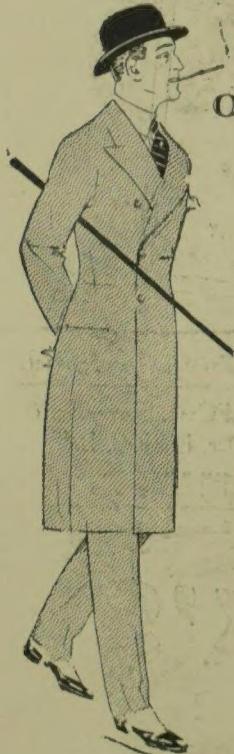
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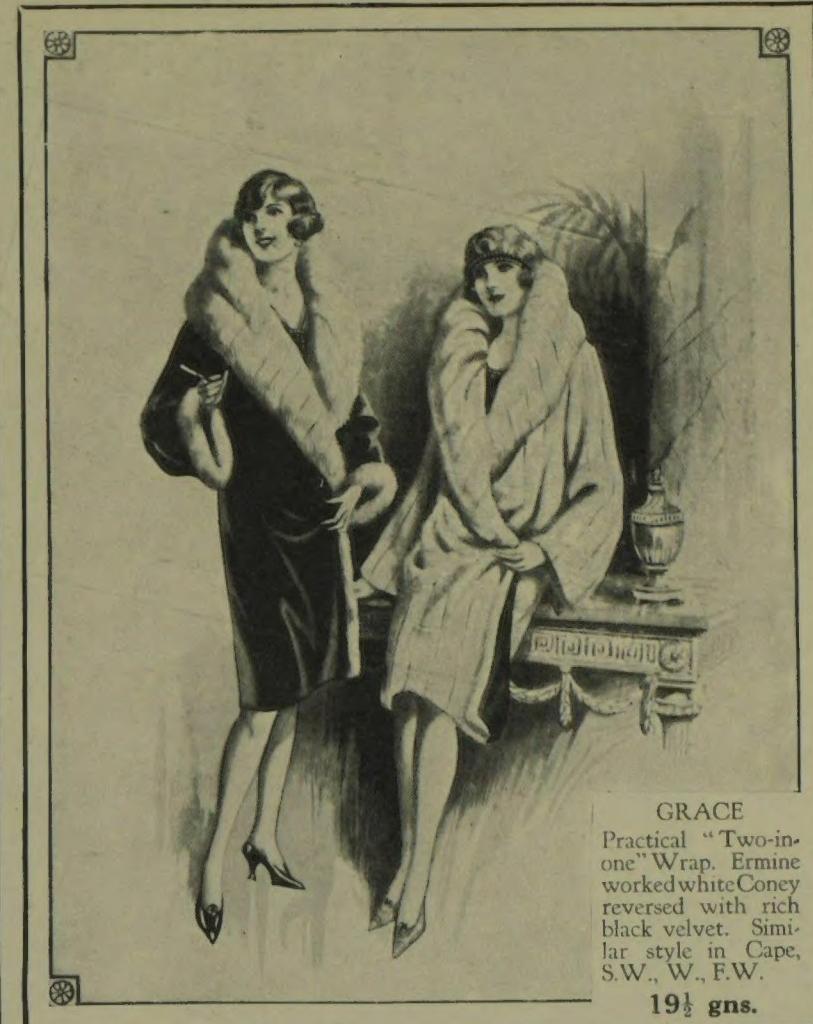
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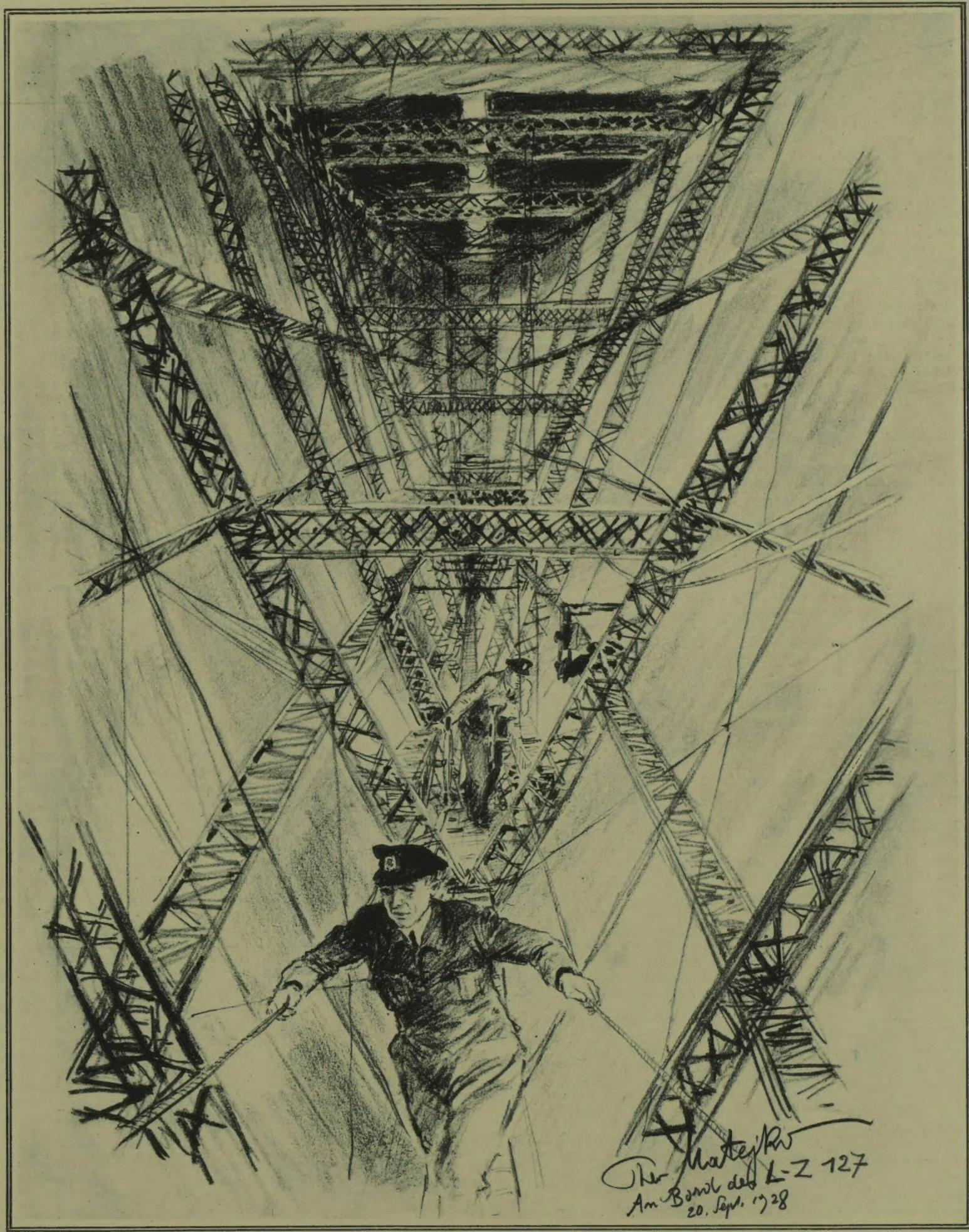
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REGISTERED AS A NEWSPAPER FOR TRANSMISSION IN THE UNITED KINGDOM AND TO CANADA AND NEWFOUNDLAND BY MAGAZINE POST.

SATURDAY, OCTOBER 20, 1928.

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INSIDE ONE OF THE TAIL-FINS OF THE "GRAF ZEPPELIN"—POSSIBLY THE ACTUAL PART DAMAGED BY A SQUALL DURING HER ATLANTIC FLIGHT: AN ARTIST'S IMPRESSION.

It will be recalled that when the German airship "Graf Zeppelin," which recently flew the Atlantic, was approaching the American coast, she encountered adverse weather, and one of the two stabilising tail-fins was damaged by a squall. Mechanics worked for several hours, it was reported, with ropes tied round their waists, repairing the canvas covering

of the damaged fin. The above drawing, like those previously published in our pages, was made on board the airship during her trial flight. It shows the control post of the emergency, or reserve, steering-gear in one of the fins. Photographs of the "Graf Zeppelin" (interior and in flight) appear on page 703.—[FROM THE DRAWING BY THEO MATEJKO. COPYRIGHTED.]



By G. K. CHESTERTON.

WE know that the worst sort of madman is he who is mad on sanity. The very word Health has become almost hyphenated with the word Crank. Nothing so rapidly becomes unnatural as the attempt to be natural. Nothing has encouraged so many crimes against nature as that sort of Hellenism and Hedonism which is founded on Nature-Worship. The truth is, of course, that it is not natural to worship nature. It is not even human to worship human nature. Man is not fully man unless he feels he is something more.

But there is one truth which might be noted, and is not always noted, about many modern tendencies of the time. Herbert Spencer, I believe, defined progress as an advance from the simple to the complex. That alone would be enough to show how very far he was behind the actual progress of his time. As a fact, it has for some time past been rather the reverse. All that is best in progress is a simplification. All that is worst in progress is an over-simplification. Now, it is of the nature of an over-simplification that it tends ultimately to a negation. If I ventilate my house so thoroughly as to remove the roof and all the four walls, I do not obtain a ventilated house or a simplified house, but no house. If I simplify the personal appearance of Mr. Robinson by first cutting off his ears and nose, and then cutting off his head, arms, and legs, there comes a point in the process when I do not find myself in the society of a simpler Robinson, but of nobody at all. And that logical end of all simplification is not sufficiently kept in mind by those who are simplifying our social relations to-day. There is such a thing as removing unnecessary and artificial obstacles and coming to the essence of something. But there is also such a thing as regarding everything as an artificial obstacle, and coming at last to the essence of nothing. There is such a thing as sitting down to peel a peach, and removing the skin so as to get to the peach. But there is also such a thing as sitting down to peel an onion, and throwing away all the skins and never finding the onion.

Nobody has sufficiently noted, for instance, how very negative are many of the ideals of beauty to-day. I do not say they are never beautiful, but I do say they are seldom positive additions to beauty. They are only simplifications, in the sense of eliminations. We know that the Futurist painter, when he paints the portrait of Mr. Robinson and exhibits it in the Giddy Go-Round Gallery, really does cut off his nose and ears and arms and legs and simplify him so that his mother, the elder Mrs. Robinson, wouldn't know him. But, apart from these controversial matters of art, the thing is obvious enough in ordinary matters of fashion. The dress worn by girls to-day is really in many ways much healthier and more natural and more graceful than that of some more heavily conventionalised periods. Everyone can recognise that; but not everyone recognises that it goes along with a process of elimination, sometimes merely negative and destructive. The figure of the fashionable girl, as compared with the figure of the Venus of Milo, is in every sense of the word a lesser thing. That is, it is, whether beautiful or no, a more limited thing. The short hair of the modern girl is, by its very nature, a limitation. It may be a wise or sensible limitation, as pared with complicated masses of coiled hair, but it is the disappearance of a feature. It is subtraction and not addition. It is making a girl look like a boy; like making an elephant look like a hippopotamus. You may tell me that a hippopotamus is a lighter, freer, more natural, and agile elephant. You may say that a surgeon can cut off his trunk, that a dentist can draw his tusks,

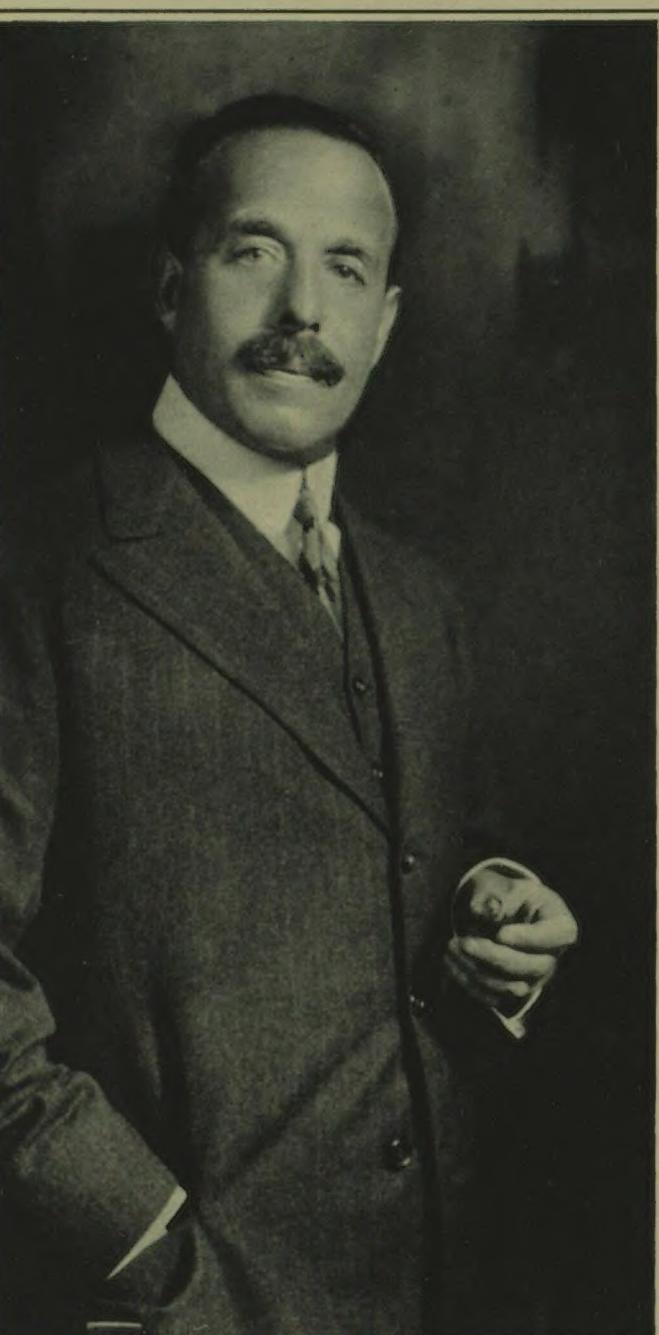
and that he will be much happier without them. Dentists generally do say this. And doubtless, when it is done, the lopped pachyderm will look rather like a hippopotamus, so far as a hippopotamus looks like anything. But there is a sense in which he has lost something, whether he is better without it or no. There is another standard, or mode of judgment, by which we can distinguish positive possessions

this particular point, because, to tell the truth, they do not think about anything. They are too busy progressing to have any time for thinking. But those who can still afford a few minutes for this antiquated and highly unremunerative sport will be well aware that every historic form of progress has progressed a great deal too far along its own road, and then almost always halted and declared that it was the wrong road. There is considerable danger that these people will not see where the logic of their own simplification is leading them, and that they will put themselves in some impossible position before they have really begun to consider possibilities.

For instance, three-quarters of the current argument against prudery or modesty in clothing leads ultimately and inevitably to wearing no clothes at all. The people who use the arguments continue to use the clothes. It would take them some time to get used to using none. But they have not really considered what is involved in their own arguments. They would therefore be helpless to defend their own instincts against their own arguments. They have never really considered vesture as a positive and not a negative thing; just as they have ceased to understand that the long hair of a woman was regarded as something positive and was often compared to a sort of glorious garment. It may be perfectly right to sacrifice it, for other reasons or in other conditions. But the habit of regarding hair simply as something to be cut off leads inevitably to the habit of regarding drapery merely as something to be cast off. And that is rather unjust to drapery in art, quite apart from modesty in dress.

The truth is that the whole discussion is connected with two ideas once associated and now curiously dissociated—the ideas of Liberty and Property. For Property is really the positive form of Liberty. Nowadays nobody thinks of anything but the negative form of Liberty. A man no longer says: "I am free to dig this land; to grow this apple-tree; to brew this cider; to drink this toast." For the modern man is most definitely not free to do things of this sort; there are hundreds of rules and regulations that stop him at every stage of such a process. Therefore he has to fall back on his negative and non-creative freedom and say: "I am free to disbelieve in private property; I am free to disapprove of cider; I am free to take a pledge against drinking toasts on any occasions, and especially on festive occasions." Thus there appears on the horizon the fantastic figure of the madman who is mad on sanity. He is free to throw away his boots and wear sandals; he is free to throw away his wine and drink water; he is free, or he soon will be free, to throw away his clothes and take a perpetual sunbath, even where there is no sun. But he will not be allowed to make wine, like the owner of a vineyard; or to make garments, like the weavers and workers of the old peasant needle-work. They added something to the world. He will only be allowed to take things away from himself.

As with nearly all these new simplifications, there is in the heart of it a sort of suicide. The man is simplifying himself slowly—that is, he is killing himself slowly. He is giving up drink and dress and meat and private property bit by bit, like a man cutting off his arms and legs one after another. And as he does so, he cries aloud, at intervals: "I am now free from this arm," or "I am now liberated from my left leg." And, compared with all that negative nonsense, the old idea of making garments is as wonderful as growing wings.



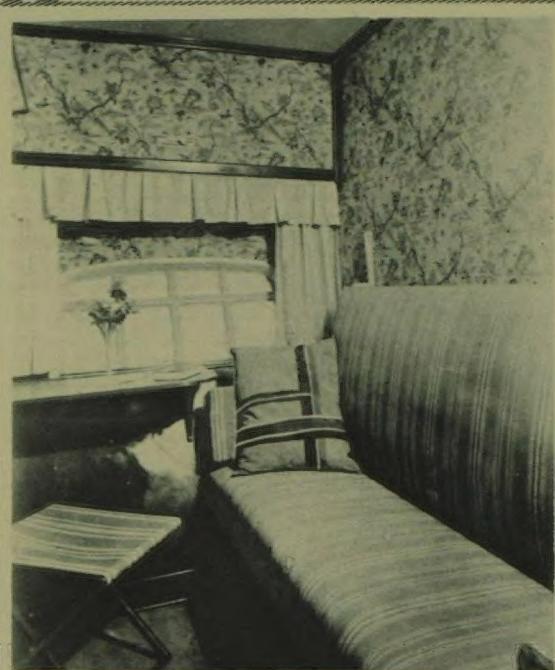
MAKER OF PRINCELY ART GIFTS TO THE NATION:
SIR JOSEPH DUVEEN.

Once more Sir Joseph Duveen has shown munificent interest in the country's art treasures. Writing recently to Lord D'Abernon, Chairman of the Royal Commission on the National Museums and Galleries, he said: ". . . I have already promised a new gallery for Italian art at the National Gallery, and have engaged to meet the expense at the Tate Gallery of urgent reconstruction. I am further prepared to carry out a project I have long had in mind—namely, to build a gallery for foreign sculpture at the Tate. . . . I will build the necessary extension to the National Portrait Gallery. . . . I offer, in addition, adequate funds to the Trustees of the British Museum to enable them to provide a dignified and artistic setting for the incomparable splendour of the Elgin Marbles and the Nereid statues."

from negative liberations, and see a difference between things created and things destroyed. And in this mood it is quite possible for a reasonable man to regret, and look lovingly back to, and see in a sort of vision, the original outline of an elephant, or even the outline of a woman.

Those who are always talking about evolving and advancing and progressing to-day do not think about

SOLID COMFORT IN THE "GRAF ZEPPELIN": A PIONEER FLIGHT.



ONE OF THE REST ROOMS IN THE "GRAF ZEPPELIN": A COMFORTABLE CORNER IN THE GERMAN AIRSHIP THAT RECENTLY CROSSED THE ATLANTIC.

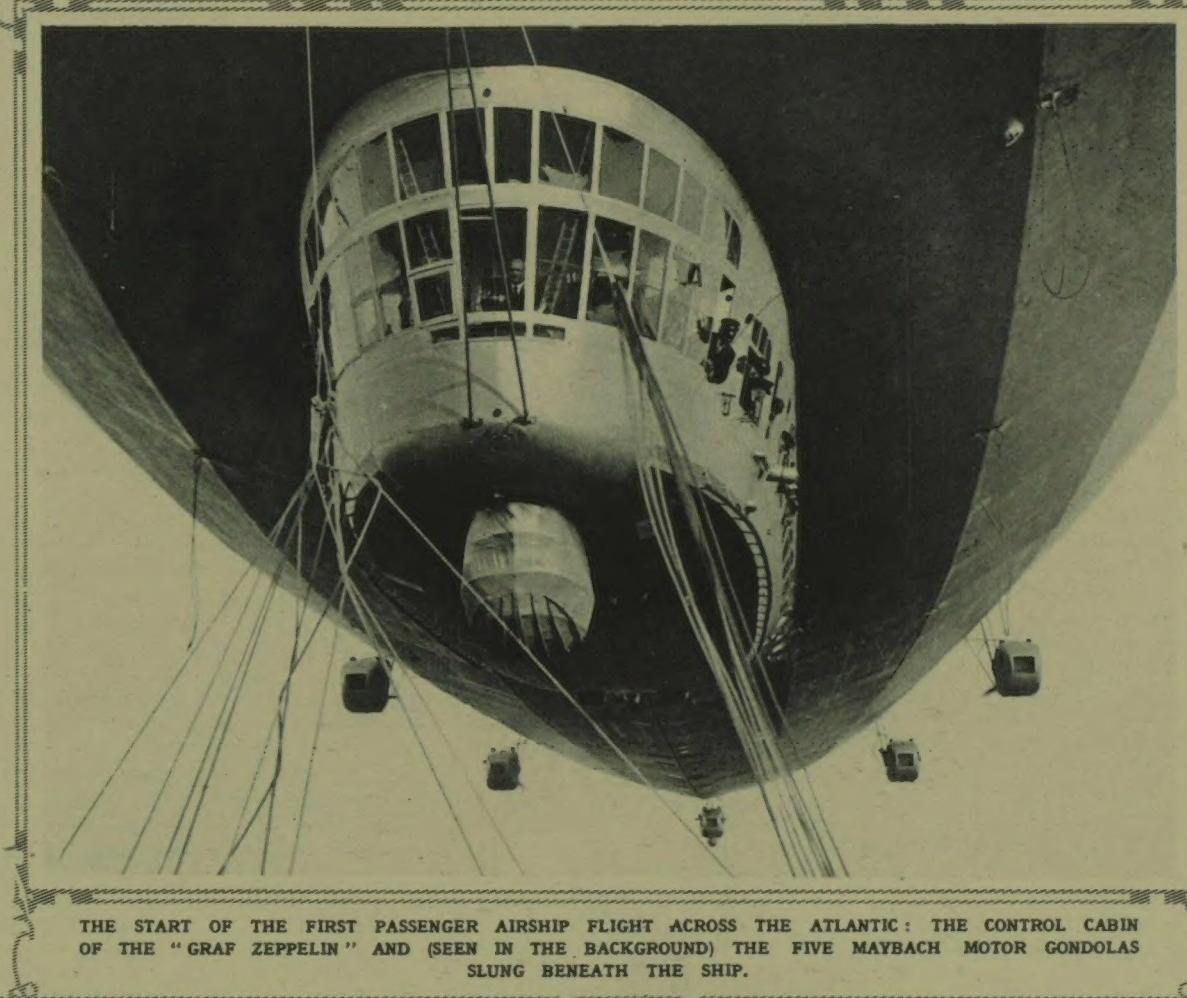


AS SOLID-LOOKING AS A LINER AT SEA: THE "GRAF ZEPPELIN" IN FLIGHT OVER BASEL, WITH A ROW OF SPECTATORS STANDING ON A ROOF.



CATERING ARRANGEMENTS IN THE AIRSHIP THAT WAS PROVISIONED FOR FIVE DAYS ON LEAVING BERLIN: THE WELL-EQUIPPED KITCHEN OF THE "GRAF ZEPPELIN."

The new German airship "Graf Zeppelin," which safely accomplished her flight across the Atlantic, presents a remarkable appearance of solidity, both within and without. As some of the above photographs show, the passenger quarters suggest rather the comforts of an hotel than of aircraft. At one point in the flight, however, her equilibrium was a little upset. When one of the stabilising tail-fins was damaged in a squall (as noted on our front page) near the American coast, the airship dived and "bucked," bounding from side to side. The passengers and their breakfast were thrown in a heap to the floor, and for a time there was some anxiety, but the tension was relieved by the laughter
(Continued opposite.)

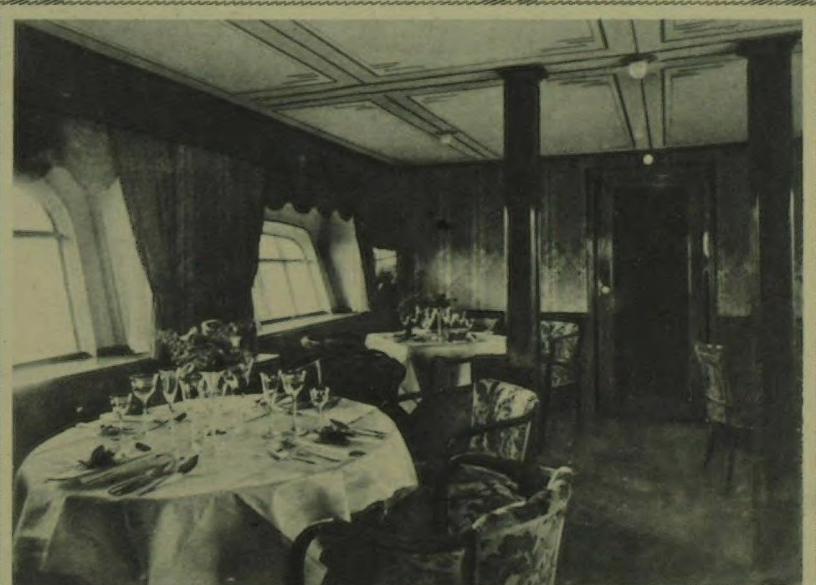


THE START OF THE FIRST PASSENGER AIRSHIP FLIGHT ACROSS THE ATLANTIC: THE CONTROL CABIN OF THE "GRAF ZEPPELIN" AND (SEEN IN THE BACKGROUND) THE FIVE MAYBACH MOTOR GONDOLAS SLUNG BENEATH THE SHIP.

Continued.]
of Lady Drummond-Hay, the English passenger and the only woman on board. "I landed full force," she writes, "against the famous artist, Professor Dettmann, of the Berlin Institute of Art." The "Graf Zeppelin's" cruise was the pioneer Transatlantic passenger flight by airship, and established a duration record for Zeppelins, of 112 hours. She left Friedrichshafen on October 11 and landed at Lakehurst on the 15th. The first airship to cross the Atlantic—the British "R 34"—took 108 hours. Previous long Zeppelin flights included that from Bulgaria to Africa during the war, lasting 96 hours, and the 80-hour flight of "ZR 3" in 1924.



THE WIRELESS ROOM ABOARD THE "GRAF ZEPPELIN": APPARATUS BY MEANS OF WHICH SHE KEPT IN TOUCH WITH EUROPE AND AMERICA DURING HER GREAT FLIGHT.



WHERE THE BREAKFAST TABLES WERE UPSET AND THE PASSENGERS HURLED IN A HEAP DURING A SQUALL: THE DINING SALOON IN THE "GRAF ZEPPELIN."

THE WORLD OF SCIENCE.

THE "ELEPHANT'S TRUNK" PLANT.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Infancy of Animals," "The Courtship of Animals," etc., etc.

A FEW days ago I found among my letters a small box containing one of the most remarkable and interesting types of seeds I have ever seen. With it came a gracious letter from a lady who told me she had gathered these marvels for my especial delectation, and at the same time expressed a wish that I should say something about them on this page. My pleasure in acceding to that request is twofold. For in the first place I am always grateful for suggestions for this page; and, in the second, I am enabled to give photographs of a very singular seed which those who read this page are not likely to find figured anywhere else. At any rate, I have hunted among all sorts of likely books for such a picture, but in vain, though doubtless it has been figured somewhere,

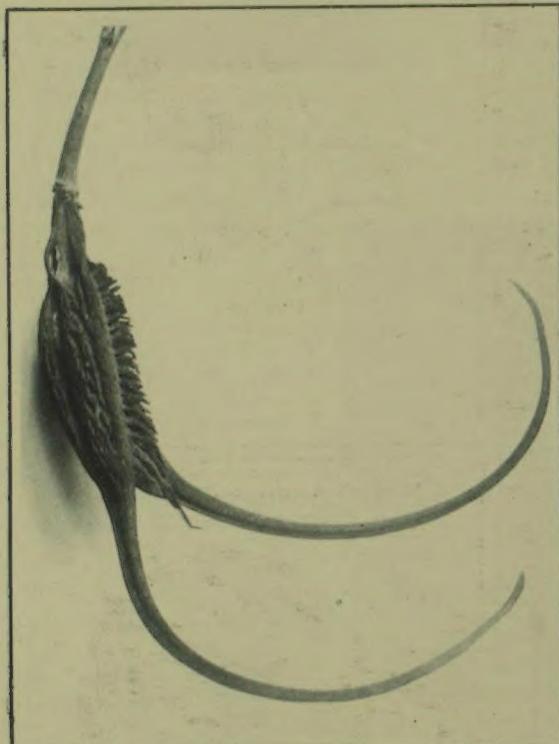


FIG. 1. A RIPE SEED-POD OF THE "ELEPHANT'S TRUNK" PLANT SPLIT INTO TWO LONG HOOKS FOR CATCHING ON TO THE FUR OF PASSING ANIMALS: AN EXTRAORDINARY METHOD OF SEED-DISPERSAL.

When ripe, the outer husk is cast off, and the lower portion of the "trunk" splits, to form two enormous, curved, widely spread and tough hooks, whose function is to catch hold of the fur of passing animals; and thus to be borne away to scatter the seeds contained in the hard, woody pod, which releases them, one at a time, from a small hole at the base of the hooks.

since *Martynia fragrans* is a plant well known to science, and also to some gardeners.

Before describing the seeds shown in the adjoining photographs, let me say that the plant which bears them is known also as the "elephant's trunk" and the "unicorn" plant—names appropriate enough when applied to the unripe seeds. It bears a crimson-purple flower, recalling that of the snapdragon; while the fruit is edible, and is used for making pickles, though I have never either seen or tasted such a pickle. The plant appears to attain to a height of about two feet, and is a native of Mexico. When it was introduced into Turkey I have not been able to discover, but I find it came here first so far back as 1731. I will not quarrel with this statement, but I have never seen it growing here in any of the many big gardens I have visited during the last few years.

The real interest of this seed lies, surely, not in its gastronomic possibilities, but as an illustration, and a very extraordinary one at that, of a mode of seed-dispersal. Plants, as a rule, produce a prodigious quantity of seeds, vastly more in each season than can by any possibility grow up, even though they have developed a perfectly bewildering number of different ways of finding quarters sufficiently remote from the parent plant to avoid undue competition for food and light. It will help not a little to understand the singular characters of the "elephant's trunk" seed if some of the more striking of these "devices" for distribution are reviewed here. But let us begin with that which forms the theme of this essay.

The unripe seed shown in Fig. 2 measures some six inches long from the base of its stalk, where it joins the pod, to its tip—in a straight line. The seed-coat is green, and has a rather woolly texture. It also displays a slight inclination to form a keel along both upper and under surfaces in the middle line. The name "elephant's trunk" was evidently bestowed on account of the form of the seed at this stage; for, when ripe, the outer coat dries up and is shed, when the "trunk" or, rather, its lower half, splits to form two enormous, very spiny, and widely spread hooks, as shown in Fig. 1. What answers to the dorsal, or convex, surface of the upper half or "pod" of the seed is marked by a very strong and sharply defined keel; while the concave surface bears a fringe of short stout spines. The seeds, when ripe, escape from a hole at the bases of the two diverging hooks. The seeds themselves are shown lying within the unripe pod in Fig. 3.

The function of these extraordinary hooks is evidently to catch hold of the fur of passing animals, and so become transported to some more distant place where the seeds may have at least a sporting chance of fulfilling their destiny. It is, however, difficult to form a satisfactory explanation for their enormous size. To solve this problem, we should have to study the plant in its native land. A possible explanation which occurs to me is this. The ripe seeds can escape only from a small hole at the end of the pod, one by one. Now, if the hooks were very short, the end of this pod would be brought close to the body of the involuntary carrier, and so the aperture for the escape of the seeds would be effectually plugged. Set far out as the pod necessarily is by the great length of the hooks, its contents will come to be gradually shaken out—which is just what is wanted. Hook-bearing seeds, it is to be noted, are produced only by plants that grow to no great height. They would fail of their purpose if they were borne beyond the possibility of catching hold of passing animals.

Many of our native plants afford those who will an opportunity of studying the various types of hooked seeds and clusters of seeds. There can be few who have not experienced some little annoyance at the persistent way in which the seed-heads of the burdock cling to one's clothes, in brushing past the plant during a country walk. The rather pleasing-looking fruit of the hound's-tongue is another of this type.

It consists of four large, very bristly nuts. The bristles are short, strong, and barbed so effectually that after an autumn stroll one's clothes are thickly covered with these detached nuts, which have to be picked off with no little patience. Professor Praeger, the eminent Irish botanist, tells us that on one occasion

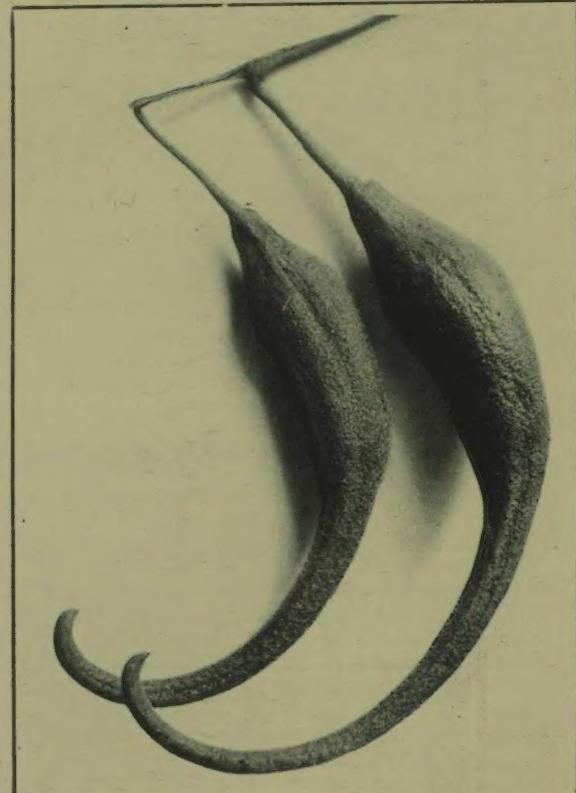


FIG. 2. THE SOURCE OF THE NAME "ELEPHANT'S TRUNK" PLANT: CURIOUSLY SHAPED SEED-PODS OF *MARTYNIA FRAGRANS*, AT THE UNRIPE STAGE.

The green, unripe fruit of *Martynia fragrans* bears a fanciful resemblance to an elephant's trunk, from which, in common speech, the plant takes its name. This outer rind is very tough, and has a rather woolly texture. At this stage it is apparently used as a "pickle."

he removed over five hundred from one stocking alone; while the sheep grazing there had thousands entangled in their fleeces.

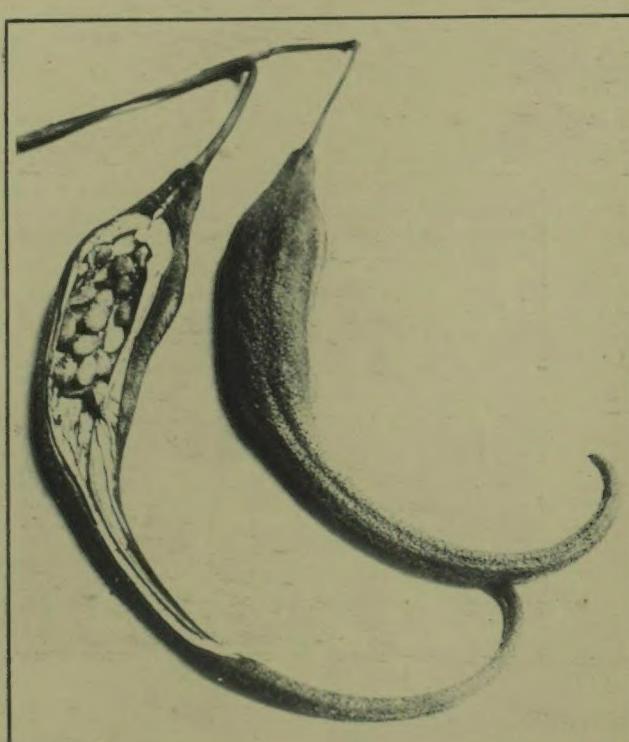


FIG. 3. SHOWING THE ACTUAL SEEDS, WHICH ARE DROPPED OUT ONE BY ONE AS THE POD IS CARRIED ALONG CAUGHT BY ITS HOOKS IN AN ANIMAL'S FUR: A POD CUT OPEN.

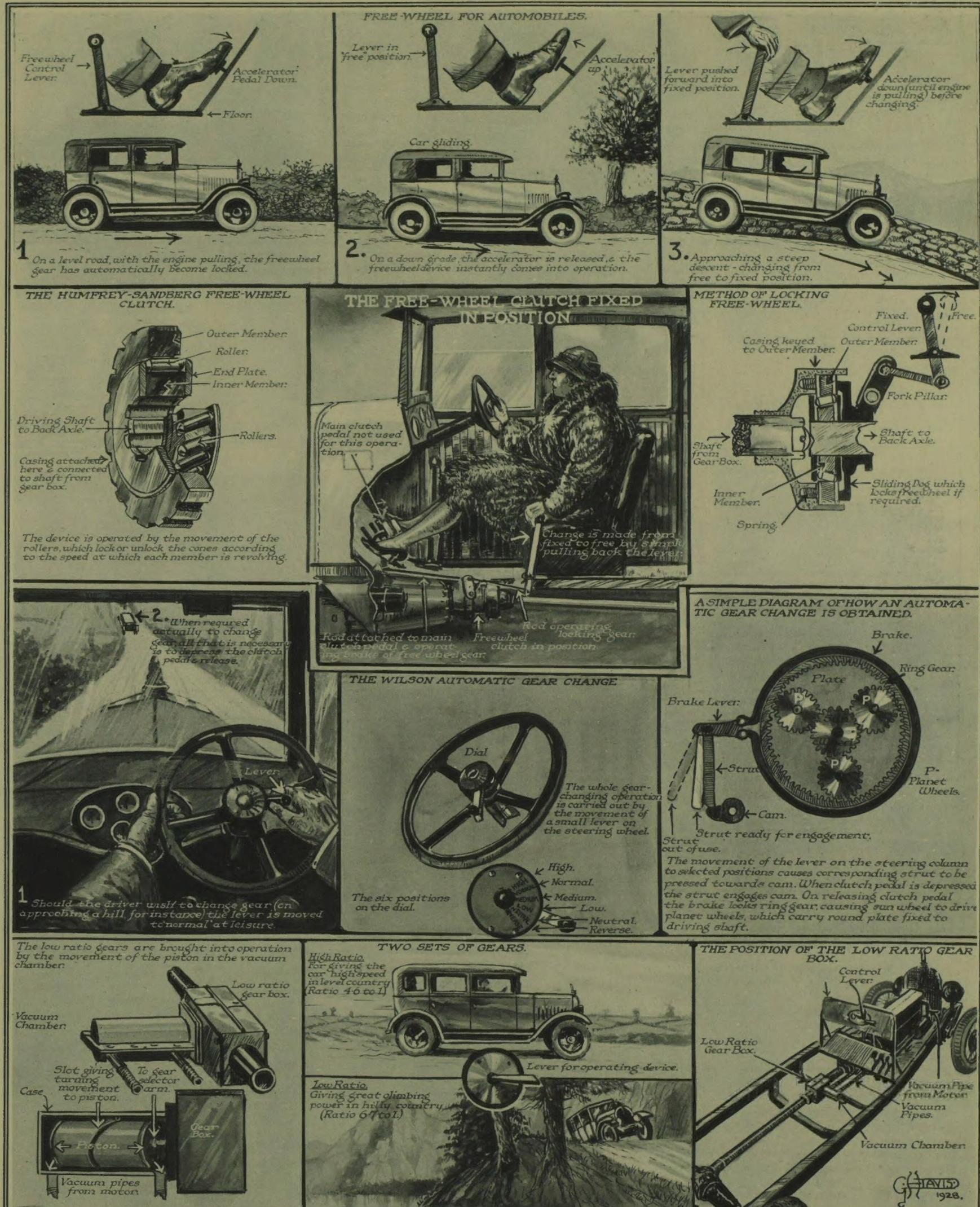
The outer side of a green pod has been cut away to expose the seeds, which are fairly numerous. But for the great length of the hooks, it is suggested the end of the pod would be brought so close to the body of the transporting animal as to prevent the escape of the seeds from the pod.

The goose-foot, again, is another offender where we are concerned, for its seeds, or "fruits," are thickly covered with tiny but most tenacious hooked bristles, and the same is true of the enchanter's nightshade. The bur-marigold, too, has hooked fruits, the hooks being borne along strong ribs which themselves are prolonged into spines also armed with hooks. The only hook-bearing plant for which any use has been found in this country is one that bears the curious name of the "clothier's teasel," found in the south of England. The hooks which surround its flower-head are so strong and efficient that they have been used ever since the time of Richard I. in the manufacture of cloth, the tough, elastic bracts being so serviceable in the dressing of woollen fabrics, the nap of which is raised by teasel-heads set in a rotating cylinder. Even to-day, I believe, in spite of all the ingenuity of inventors, the teasel still holds pride of place over any artificial contrivance yet devised.

As I have already remarked, hooked fruits do not grow on trees. But some, like the horse-chestnut and the durian, are invested with a formidable armature of spines, which in the durian are of exceeding hardness and as sharp as needles. The function of such armature seems to be exactly opposite to that of hooks; that is to say, they are to prevent the fruit being carried away. It must be retained on the tree until it is ripe, when it falls in due course to split open and release the seeds. To this theme of seed-dispersal I hope to return on another occasion, for it is one of entrancing interest; but I have come now to the end of my allotted space.

MOTORING MADE EASIER: GEAR-CHANGING SIMPLIFIED OR ELIMINATED.

DRAWN BY OUR SPECIAL ARTIST, G. H. DAVIS, FROM INFORMATION SUPPLIED. (COPYRIGHTED.)



NEW REFINEMENTS IN MOTORING: THREE DEVICES THAT WILL ENHANCE THE PLEASURES OF THE ROAD.

For years attempts have been made to fit free-wheels to motor-cars just as they are now universally fitted to bicycles. One of the most successful devices on the market is the Humfrey-Sandberg free-wheel clutch, explained on the top of this page. The free-wheel proper consists of inner and outer members having conoidal tracking surfaces, between which run a number of parallel rollers. When the speed of the back axle attached to the inner member catches up and passes engine speed, the little rollers which have locked the device move "downhill," so to speak, allowing the outer member to revolve freely, so that the car can "coast" or "free-wheel." Directly the engine speed catches up with the back-axle

speed, then the rollers climb "uphill" and lock again. The Wilson Automatic Gear-change is fitted to the 20-h.p. Armstrong-Siddeley cars, and does away with gear-changing altogether, the simple movement of an arm on the steering column and the depression and release of the clutch pedal being all that is required. The Voisin cars have been fitted with an auxiliary gear-box, so that there are two complete sets of gears. The gear-selector is coupled to a piston which travels backwards and forwards by suction and twists at the same time. The twisting of the cylinder gives a natural movement to the gear-selector. The car thus becomes a six-speed vehicle with the advantages of a multiplicity of gears.

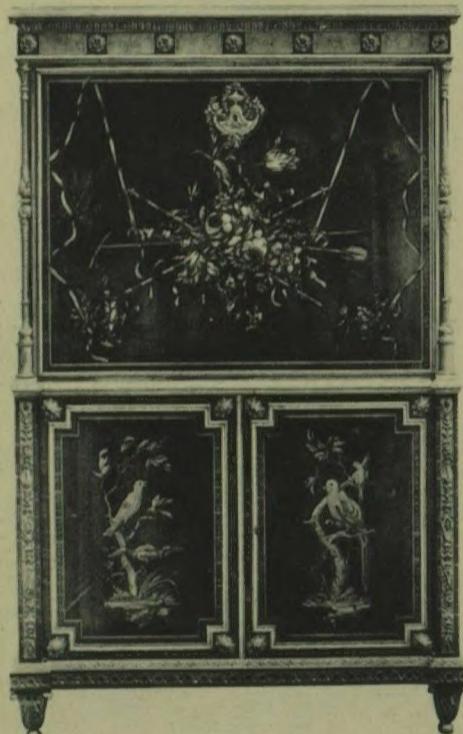
G. H. DAVIS
1928.

GREAT ART TREASURES FROM RUSSIA TO BE SOLD IN BERLIN:

REPRODUCED FROM THE SALE CATALOGUE ENTITLED "KUNSTWERKE AUS DEN BESTÄNDEN LENINGRADEN MUSEEN UND SCHLOSSER—EREMITAGE, PALAIS MICHAÏLOFF, GATSCHINA, U.A." BY COURTESY OF RUDOLPH LEPKE'S KUNST-AUCTIONS-HAUS, BERLIN.



A PAINTING BY HUBERT ROBERT : (LEFT) CLASSICAL RUINS WITH A GROUP ROUND A CAULDRON ; (RIGHT) A TEMPLE FAÇADE WITH WASHERWOMEN.



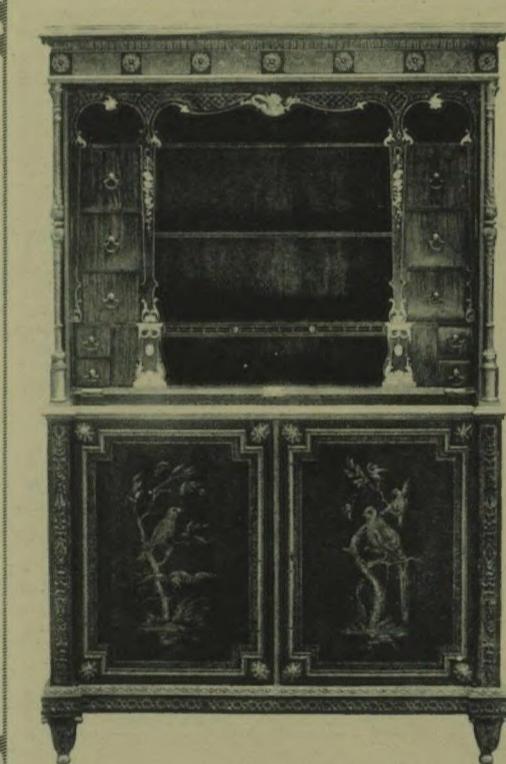
AN ESCRITOIRE BY DAVID ROENTGEN, A FAMOUS GERMAN CRAFTSMAN, WITH FINE INLAY WORK : SHOWING THE WRITING FLAP CLOSED.

AN auction which will arouse the greatest interest in art circles here and abroad will be held on November 6 and 7 at Rudolph Lepke's Kunst-Auctions-Haus, Berlin, W.35. Works of art emanating from palaces and museums in Leningrad (the Hermitage, the Michailoff Palace, the Gatschina, and others) will be dispersed. It is a mistake to suppose that the Soviet Government has any intention of selling off State property, and the present sale includes only such objects as can be spared on account of the enormous wealth of material accumulated in Russian museums. French art of the eighteenth century was especially admired in Russia, and from the time of Catherine II. Russian Emperors and Empresses preferred to embellish their palaces with works of art dating from that epoch. This gives a clue to the fact that the greatest number and the most beautiful specimens of Roentgen furniture, and many of Houdon's sculptures, are to be found in Russia. Like most European museums, Russian museums, which now number 400, as against 40 before the war, suffer from the inadequacy of means granted by the Government for the maintenance of art institutions, and for necessary additions to the collections. It has therefore been decided to raise funds by disposing of superfluous objects. The furniture in the present collection includes splendid pieces by Schwerdtfeger, Roentgen, Ch. Topino, Peridiez, Jacob, Bauve, Carel, and Josephe (Baumhauer). A series of valuable gold-enamelled boxes, partly set with precious stones and adorned with miniature paintings,

(Continued opposite,



A PAINTING
BY
FRANÇOIS
BOUCHER :
A CHARMING
HEAD OF A
YOUNG GIRL
IN BLUE,
WITH A
BLACK
RUCHE
ROUND
HER NECK.



THE SAME PIECE BY ROENTGEN SEEN IN THE LEFT-HAND ILLUSTRATION IN THIS ROW: THE ESCRITOIRE WITH THE WRITING FLAP OPEN.



A PASTEL BY FRANÇOIS BOUCHER, THE FAMOUS EIGHTEENTH-CENTURY FRENCH PAINTER : A HEAD OF A YOUNG GIRL ASLEEP.

A MAGNIFICENT TAPESTRY REPRESENTING THE RAPE OF EUROPA (SEEN SEATED ON THE CROUCHING BULL) : ONE OF A SERIES ENTITLED "AMOURS DES DIEUX" EXECUTED UNDER BOUCHER AT BEAUVAIS, AND SIGNED "BESNIER ET OUDRY À BEAUVAIS."



OUTSTANDING "GEMS" FROM THE SOVIET'S FIRST OFFICIAL ART SALE.

REPRODUCED FROM THE SALE CATALOGUE ENTITLED "KUNSTWERKE AUS DEN BESTÄNDEN LENINGRADEN MUSEEN UND SCHLOSSER—EREMITAGE, PALAIS MICHAÏLOFF, GATSCHE, U.A." BY COURTESY OF RUDOLPH LEPEK'S KUNST-AUCTIONS-HAUS, BERLIN.



GENERALLY ATTRIBUTED TO JEAN ANTOINE HOUDON, BUT THOUGHT BY SOME TO BE BY PAJOU: A PORTRAIT BUST OF A LADY.

[Continued.]
are also noteworthy. There are French tapestries from the Gobelins factories, from Beauvais, and Aubusson, executed after cartoons by Boucher ("Amours des Dieux"), Cozette, de Troy, and Rafael's celebrated "School of Athens." The sale includes many splendid decorative objects in bronze and silver, covering the period from Louis XIV. to the Empire, and sculptural works in marble and terracotta from the Italian Renaissance to the eighteenth century. Among the most notable paintings are Cima da Conegliano's "Madonna and Child" and several primitive Italian works. Dutch art is represented by Nicolas Maes' "Rembrandt's Son Titus as a Youth." Especially remarkable also are seventeenth and eighteenth-century works by well-known painters, such as Greuze, Boucher, Hubert Robert, Vernet, Carle van Loo, Canaletto, Bellotto, and Lampi. It may be added that the present selection of works of art is only part of the material destined for sale. Further collections will follow. The forthcoming auction at Lepke's gains added interest from the fact that the catalogue is the 2000th edited since the firm's establishment in 1869.



STAMPED WITH THE NAME OF JOSEPH: A BEAUTIFUL THREE-DOORED CABINET OF RICH MARQUETERIE AND GILDED BRONZE, WITH A TOP OF MARBLE, AND IN THE CENTRE PANEL A CIRCULAR INLAY OF LIGHT WOODS REPRESENTING A BASKET OF FLOWERS



PAINTED FOR MADAME DE POMPADOUR BY CARLE VAN LOO (1705-1765): A GROUP OF CHILDREN, WITH A LITTLE GIRL ACTING AS "ARTIST'S MODEL" TO TWO SMALL BOYS.

A BUST OF
QUEEN MARIE
ANTOINETTE
BY
LEMOYNE:
AN
EXQUISITE WORK
IN WHITE
MARBLE.
(ABOUT 89 CM.
HIGH,
INCLUDING
THE PEDESTAL.)



A PICTURE BY JEAN BAPTISTE GREUZE (1725-1805): A CHARMING PORTAIT OF A LITTLE BOY WITH FAIR CURLY HAIR.



SIGNED (IN BLACK LETTERS ON THE LEFT DRAWER) "FERNAND SCHWERTFEGER, EBENISTER, A PARIS": A SPLENDID MAHOGANY SIDEBOARD ORNAMENTED WITH RICHLY GILT BRONZE, AND A GREY MARBLE TOP.

"MY WORK IS THAT OF A COMPOSITE BEING . . . SIGNED GOETHE."

BEING AN APPRECIATION OF "GOETHE: THE HISTORY OF A MAN." By EMIL LUDWIG.*

PUBLISHED BY G. P. PUTNAM'S SONS.

AFTER reading the first volume of Emil Ludwig's "Goethe," I noted: "A tour de force. Suggests climbing the Monument rather than the heights of Parnassus. Conscious and constant phrase-making." The judgment was modified long before the closing of Volume Two. It is true that there is titanic effort, that seven hundred and thirteen pages demand exertion more excessive than the general may be inclined to give, that word-play flashes as swords flash in the Grand Salute; but it is equally certain that the strain to achieve the end is not only worth the endeavour, but gains in ease after the second breath has been taken.



GOETHE'S HAND IN OLD AGE: A CAST TAKEN IN ABOUT 1820.

Illustrations from "Goethe," by Emil Ludwig, by Courtesy of the Publishers, Messrs. G. P. Putnam's Sons.

"Voilà un homme!" said Napoleon at his meeting with "Monsieur Götz." As the Man expands from the precocious student to the lyricist and Minister, from His Excellency to the Master-poet and serene philosopher, the "history" waxes in fascination. "His existence was one long self-contradiction," insists the writer—"a dual being, if ever there was one." And in a dedication to George Bernard Shaw is the explanation: "A second link between this book and yourself lies in its purpose of reconstructing the genuine man, who really lived, from the artificial idol. . . . It is because the Germans had so long nourished the idea of a young Apollo and an old Zeus that he always remained at the Olympian distance which precluded any direct influence upon his nation. And so this century has gone by as though he had never existed. Our present generation has been the first to love him for the sake of that inward conflict, to depict his temptations and inconsistencies as the motive-forces of his endeavour. . . . Here you will be a spectator of the sixty-yeared battle which his Genius fought with his Daemon, and from which he finally wrested a kind of tragic victory. If Goethe's incessant effort is made plain in this way, he may well become a more potent influence than he ever could be through an apotheosis of his life or an analysis of his work—more potent, indeed, than *Faust* itself."

Ludwig stresses Duality; Universality is better. Nothing less will cover the many-minded personage who realised with diamond clarity that "every morning challenges us to do what in us lies, and await possibilities."

Of Goethe the poet most have, at least, a vague conception. Few comprehend the variety of his labours—and of his loves. That is where Ludwig strides in. He guides through that "vast labyrinth which was Goethe's middle period," through the confusions of the earlier phases, through the mazes of the last.

No interest is missed; no personality is ignored. It is well; for the poet was dependent upon external influences to a higher degree than most. He had to receive that he might give. Imagination had to be fed with actuality. Inspiration was as essential as oxygen.

The sources of his knowledge were innumerable. He drank of each for his good or for his ill; and "he learnt something from every type of individual, not only from humanity in general." Hence the universality; hence amazing activity and a fine catholicity; hence a waywardness of thought and action and reaction that seems incredible.

What a career was his! As writer he was accepted by the world; as Privy Councillor and official he won renown and jealousies at Weimar; as "Laureate" and Director of the Court Theatre he lorded it autocratically until dismissed for the sake of a performing poodle; as artist and critic he was praised and damned; as man of science, as morphologist, he anticipated the Darwinian theory of evolution and discovered the human *Os intermaxillare*; he collected and he collated; he studied

mysticism and the Law, finance and religion; he went travelling and to battle; he was both recluse and rejoicer in Society—he "crashed" badly only once, when, campaigning against Newton, he argued dogmatically that white light could never be a product of coloured light. He was the errant lover and the domestic husband, though he did not marry his *Hausfrau* Christiane—the "Marsell Vulpis," maker of artificial flowers—until he had lived with her for nineteen years, and then with their son of seventeen and his private tutor as witnesses! He met and embarrassed many; was consistently friendly with few; fled often when his heart and his affairs were in conflict, yet returned to Christiane, the contented, cheerful chattel who guarded his comfort more zealously than she did her own, despite her little gaddings about, her craze for dancing, and her taste for strong waters.

In fact and assuredness: "I shall always be Goethe. You know what that means. When I say my name, I say all that I am." In fact and modesty: "What, if we wish to be honest, did I possess that was really my own, beyond capacity and inclination to see and hear . . . and render with some skill? I owe my achievements . . . to thousands of things and persons outside myself, which constituted my material. Fools and sages, clear-brained men and narrow-minded men, children and young people, to say nothing of ripe seniors—they all came to me, all told me how things struck them . . . and all I had to do was to catch hold of it, and reap what others had sown for me. . . . The main thing is

to have a great desire, and skill and perseverance to accomplish it. . . . Mirabeau was quite right to make as much use as he could of other people and their capabilities. . . . My work is that of a composite being, and happens to be signed Goethe."

"My material"—marshal it. Pretentious father, blithe mother, and Cornelia, his sister, "inextricable mixture of strength and weakness"; Herder, the Romantic, who pointed to the perfections of Shakespeare; Merck and Behrisch, who launched "Götz"; Lavater; Wieland, who "legitimised" him in Weimar; Knebel, the Hellenist; Heinrich Meyer, a mediocre painter but a first-rate connoisseur; Zelter, the composer and musical enthusiast; Napoleon—from the day of Austerlitz, "my Emperor"; Byron, whose Brigadier Gerardism, rather than whose poetry, was magnetic to him; Schiller, rival and close friend; and, of course, Carl August of Weimar, as youthful housemate, as "perpetual movement," as impetuous, boar-hunting, amorous, spendthrift, soldierly, vacillating, ungrateful Duke: all were of it. In it, also, though less of it, were such as Angelica Kauffmann, Blücher, Metternich, Lichtenberg, the young Empress of Austria; Mozart—ranked with Raphael and Napoleon;

Beethoven, "so intense an artist"; the boy Mendelssohn:

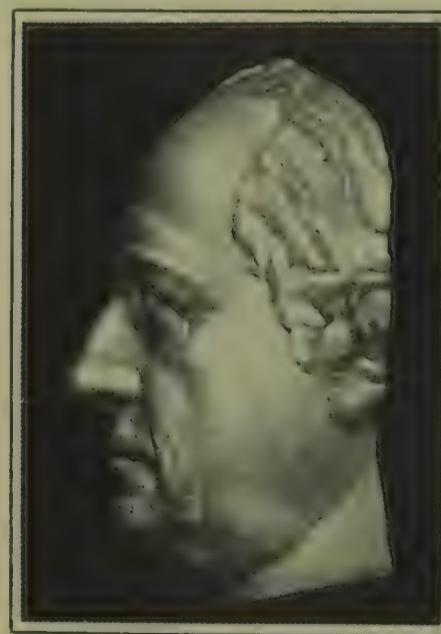
all entitled, according to degree, to the "Goethe-Order," the medal in copper, silver, or gold. And, especially, in it and of it were the women—frail and fair and platonic. The list is long, and enlightening—from the first complacent, ardent mistress of his "rococo" rhapsodies at Leipzig to the middle-class Christiane—and after: Käthchen Schönkopf, the inn-keeper's daughter, the Annette of early verse; Friederike, "mildly radiant star" of a moment; Lotte Buff, slender and light-hearted like all the loves of his adolescence, one of the "sedative influences which his daemonic nature required"; Maximiliane

Laroche, "a wife misunderstood"; Lili Schönemann, to whom he was twice engaged; Augusta, Countess Stolberg; Charlotte von Stein, the "soul-mate"; Corona Schröter, "crowning attraction of her lover's theatre"; "Faustina" of Castel Gandolfo; Minna Herzlieb, "the briefly loved, the swiftly renounced"; Bettina Brentano, who wooed but did not win; Marianne Willemer, enthroned "Zuleika," with a turban of white muslin; Ulrike von Levetzow, nineteen to his seventy-four, "womanhood, youth, vitality"; Maria Szymanowska, the Polish pianist.

Yes; material was Goethe's! How he utilised it—always practically as well as poetically; fleeing often, repenting often; faithful to his method of subordinating passion to the sterner business of the hour. A trait most prominent, this. At root the "Bohemian" was *bourgeois*; the Courtesan was of the people. "As a youth, his burgher-blood had enjoined self-control in his most ecstatic moments. In his middle thirties it had kept him a thrall, between fits of despair, to state obligations; about forty, it turned him into a resolutely sober-minded tourist. Now, in the fifties, we get the citizen, with wife and child, with a legion of accepted and self-imposed duties, definitely 'settled down,' remote from the great world and its events, but likewise from the intellectual centre of his country, and maliciously entitled by his enemies 'the most cultivated man of the century.' We get, in short, a powerhouse of intellect, which was capable of infinite extension." He broke away time and again after those fifties, as he had done before; but, as he had done before, he bowed head and knee to the necessities as he knew them—labour, without which there is nothing; fees well earned and to be bargained about; orderliness, thoroughness. Was he not the Saxon Minister as well as the German author?

Never is Goethe's character to be deduced from the hero only; "his dual nature shed the same light on the hero's antagonist—whence the entire absence of the 'villain' from Goethe's works." Whence the racing and the reining-in; the spurings and the curbings; the servitude to Life and the task-mastery of it; the restraining of "the completely sensual man"; the discipline that held the balance true between desires and energies. Goethe was not only the creator, the interpreter; he could write, after a publishing deal; "It would seem that, since we literary men came short in the cosmic division of goods, we are accorded one important privilege—that of being paid for our follies."

The Genius and the Daemon indeed. "That Goethe's was neither a happy nor an harmonious nature, but one in the highest degree enigmatic—that he was neither a Don Juan nor a sycophant of Princes—that as observer and sage he was no less great than as a poet—is known to you, though not to the mass of men," says Emil Ludwig to Bernard Shaw. ". . . I hope that the following delineation may make it clearer that Goethe as a political and social observer, as a biologist and a teacher, as a



GOETHE AT THE AGE OF FIFTY-EIGHT:
A MASK TAKEN BY K. G. WEISSER, AT
WEIMAR, IN 1807.



GOETHE AS HE WAS AT THE AGE OF SIXTY-SIX:
A MASK TAKEN BY J. G. SCHADOW
IN 1816.

sceptic and a prophet, not only surveyed his century, but transcended it. You will see with admiration how, for that striving nature, work was never the aim of life, but only one of the means to keep alive. Hence in this book a slow and vegetative evolution is shown as the reward of his active patience. . . ."

Evolution—and exorcism!

A "big" book, "Goethe." It has elicited much comment—it was first published in Germany in 1920, and is in its second printing here—it will occasion more; and the circle of its readers will spread as mind answers mind and word of it passes from mouth to mouth.—E. H. G.

A CREW-LESS WAR-SHIP DODGING SHELLS: WONDERS OF WIRELESS CONTROL.



THE BATTLE-SHIP "CENTURION" (WITHOUT A MAN ON BOARD, AND CONTROLLED BY WIRELESS FROM HER ATTENDANT DESTROYER, "SHIKARI") MANEUVRING TO AVOID SHELLS AND BEGINNING TO EMIT A SMOKE-SCREEN WHILE ACTING AS TARGET SHIP FOR GUNNERY PRACTICE: A REMARKABLE INCIDENT OF THE ATLANTIC FLEET'S AUTUMN EXERCISES IN SCOTTISH WATERS.



THE MOST WONDERFUL SHIP IN THE ATLANTIC FLEET: THE OLD BATTLE-SHIP "CENTURION" CONVERTED INTO A TARGET SHIP THAT CAN BE CONTROLLED AND NAVIGATED (WITHOUT A CREW) ENTIRELY BY WIRELESS, AT A DISTANCE OF THREE-QUARTERS OF A MILE, FROM HER ATTENDANT DESTROYER, "SHIKARI" (SEEN ON THE RIGHT IN THE ABOVE PHOTOGRAPH).

During the recent exercises of the Atlantic Fleet in Scottish waters there was seen the wonderful spectacle of a great battle-ship, the "Centurion," while under fire from other war-ships, manoeuvring to avoid shells by altering course, varying speed, or emitting a smoke-screen, although there was not a soul on board her. All her movements were controlled by wireless from the attendant destroyer, "Shikari," three-quarters of a mile away. The wireless signals are transmitted from the destroyer by numbered dials, as on automatic telephones, and received in the "Centurion" by little aerials dispersed about the ship. By this means she can be made to start her engines, stop or go astern, change speed, alter

course, emit smoke, and behave generally as though her captain and crew were on board. On arrival at the firing ground, her crew (about two hundred) are transferred to the "Shikari," and return to their own ship after the firing is over. The "Centurion" was originally a coal-burning battle-ship of the "Iron Duke" class, but has been quite transformed for her duty as target ship. Her guns were removed, masts cut down, and all wood stripped from her decks. She now burns oil fuel. We may recall that our issue of April 7 last contained a double-page of drawings illustrating the equipment of the "Centurion" and "Shikari" for target purposes, and the general methods of operation.

THE DUCK-BILLED PLATYPUS AND ITS "PLUGGED" LABYRINTH:

AN EGG-LAYING MAMMAL THAT BARRICADES ITS BURROW AGAINST INTRUDERS.

By DR. BROOKE NICHOLLS. (See Illustrations Opposite.)

SEATED one evening at dusk on the banks of the Watts River at Healesville, a little mountain town some forty miles from Melbourne, I watched for a duck-billed platypus. For several evenings it had appeared, swimming up-stream, where the water widened into a pool, and I suspected that it had its burrow in the fern-covered, sloping bank opposite to

As I watched, presently there it was, watching my unfamiliar form looming on the bank. While it is credited with a very limited range of vision, it will disappear at the raising of a hand or a gun-barrel at a distance of a hundred feet. Its hearing I found to be very acute.

While I observed this animal more or less closely for three months, I never succeeded in finding the burrow. A few weeks later, however, while making a thorough search of the Chum Creek, a small tributary of the Watts River, in company with Mr. S. R. Hansen, outdoor superintendent of a large logging company, we had the good fortune to stumble on the tunnel of another platypus, revealed where the flood water had swirled away the bank beneath which the real entrance had existed. From about midway in its course we opened up the tunnel throughout the rest of its length to where it terminated twelve inches below the surface of the ground, nine feet from the base of a large white river gum, and thirty-eight feet from the water's edge. Ten inches from its extremity was the nesting chamber and the nest, of eucalyptus leaves and grass fibres, evidently abandoned when disaster swept away the entrance.

The nesting burrow is always constructed by the female, and usually contains two or three short side shafts from which she obtains the earth to form a "plug" at intervals along the main tunnel. With the "plugs" the platypus fortifies her nest and young against the raids of natural enemies or the rising of the water. The earth is evidently kneaded and rolled with the paws into a mass, sago-like in consistency. As many as three "plugs" will occur at intervals throughout the length of the tunnel, and one can well assume that they are removed and replaced by the brooding mother both on exit and entrance. It is quite likely that the female does not leave the nest except at long intervals during this period.

The platypus is one of two animals—the porcupine ant-eater (*Echidna*) being the other—that lays eggs and also suckles its young upon milk, a combination of reptilian and mammalian characteristics shared by no other form of life. The eggs are altogether reptilian. One, two, and sometimes three are deposited, and nearly always, when there are two, they are united, one being a fraction smaller than the other. They are a dirty white in colour, and the size of a cherry. The eggs are brooded by the female, and not left to fate as those of lizards and reptiles are. She curls round them, and, with

her broad tail, holds them against her; and when hatched the naked and embryo-like young are nurtured in the nest. The duck-like beak appears later. The young are then well developed, being covered with fur, and able to follow the mother on her quest for food. The suckling takes place in a curious fashion. There is a milk gland, as in the case of all mammals, but the milk exudes from a series of enlarged pores, and is licked off by the young animal. In this fashion also does the young ant-eater obtain its nourishment.

The diagram shows the tunnel which led to the nesting chamber. The river bank had been washed away by the swollen waters, revealing the burrow 3½ ft. below the surface of the ground, and at a spot 10 ft. in from the original entrance. We opened it at *B*, and at *C* came to a plug, which we photographed. At this point the burrow was 20 in. from the surface. The earth-plug filled the tunnel for a distance of about 3 ft. The blind side-shafts, from which was obtained the earth to form the plug, are shown at *E* and *F*. The

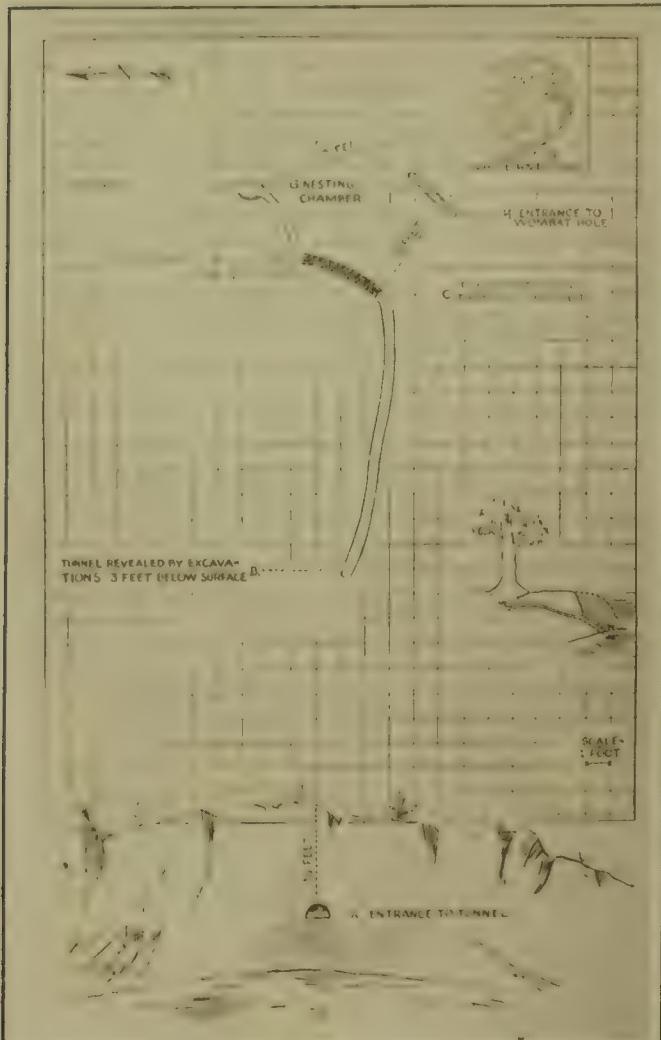
nesting chamber itself, *G*, 28 ft. distant from the point *A*, had been excavated to a depth of 3 in. below the tunnel floor and at the sides. It was 11 in. long and 8 in. wide. The large root of a white river gum, 2½ in. in diameter, formed part of the roof, and a larger root 3 in. in diameter ran under the nest.

Taking into consideration the average summer level of the stream, we estimated that the original under-water entrance to the burrow was another 10 ft. beyond the point *A*, and at least 8 ft. underground. The tunnel ran in from *A* for a distance of 21 ft. without a turn. The purpose of the platypus had evidently been to burrow straight ahead, but, like the beaver, instinctively sensing the habitations of other animals, it had altered its course to avoid the entrance to a wombat's larger tunnel some 3 ft. distant, *H* (see diagram). Farther on another right-angle turn was made.

The only outward difference between an adult male and female platypus is the presence of a horny spur on both hind-legs of the male. An inch in length, these spurs are freely movable, and are connected directly with a poison gland, similar to that of a snake. While it is a formidable weapon on almost any occasion, the spur is usually brought into play amongst themselves during the breeding season, in offence and defence. The presence of this spur, the low body temperature, and the propagation of its species through the medium of semi-soft shelled and often united eggs, as well as certain primitive anatomical features, are relict, and authentic evidence, of their reptilian ancestry.

The platypus feeds along the margins and beds of streams, poking its bill into the mud and weed, straining out of the water, as a duck does with its bill, any small beetles, insects, and fresh-water snails or shrimps. No matter how hungry it is, it will not take food unless it is placed in the water. It will deliberately walk over fresh shrimps or other acceptable food placed on the grassy slopes of the stream in which it lives. Earth worms are readily eaten, and it is on record that one platypus devoured at a single meal thirty 10-in. worms as thick as a lead pencil, and a hundred fresh prawns.

The one attempt to place it in captivity was made by Mr. Ellis Joseph, of New York, assisted by Mr. Harry Burrell, of Sydney. With a complicated and ingenious arrangement, consisting of an artificial burrow, and a water-tank (illustrated in our issue of Oct. 21, 1922), an effort was made to transport five of these animals to the New York "Zoo." One perished before leaving Sydney, and three others on the voyage. The remaining one reached New York, but lived only six weeks. Sensitive and shy, the handling it underwent, the long, unaccustomed confinement necessary to transportation, and the



THE REMARKABLE TUNNELED HOME OF A DUCK-BILLED PLATYPUS: A PLAN OF THE BURROW AND NESTING CHAMBER (ON THE BANKS OF AN AUSTRALIAN RIVER), ILLUSTRATED ON THE OPPOSITE PAGE.

This plan shows the platypus burrow excavated by Dr. Brooke Nicholls on the bank of the Chum Creek, Healesville, Victoria, as described in his article on this page. The tunnel ran in from the river bank at (*A*) for twenty-eight feet to the nesting chamber (*G*). Dr. Nicholls began excavating at the point (*B*). At (*C*) the platypus had made a turn to avoid a wombat's tunnel (*H*). The black section of the platypus burrow (*D*) represents a "plug" of earth made by the animal to keep out intruders. At *I* is a gum-tree, shown in section.

where I sat. But it was difficult to mark the spot where it entered and left the stream, for there are usually two openings to the burrow, one above and the other below the water level. The platypus makes no ripple when it rises; no tell-tale sign of any sort betrays its presence. As one watches, there it is—quietly floating on the surface!

When first I began to dig out the burrows along the river banks I often made the mistake of sinking down to a rabbit's burrow; but I soon learned the difference. The subterranean chambers and tunnels of the rabbit and platypus are widely different. Most of the life of the platypus is spent in river pools, swimming and crawling along the banks beneath the water in search of food. Just at dusk the platypus leaves its burrow by the under-water exit, and, coming to the surface, quietly swims about, using its fore-paws only. The hind-legs are trailed behind with the tail, after the manner of those of the green turtle. Both the fore and hind feet are webbed, and provided with strong claws. In burrowing, the front paws only are used, the web being tucked or folded back into the palm of the "hand," leaving the claws free. Only when actually swimming is the web brought into play. When disturbed, the platypus dives in a flash with remarkable speed.



THE ONLY OTHER MAMMAL BESIDES THE PLATYPUS THAT LAYS EGGS: THE ECHIDNA, OR SPINY ANT-EATER, OF AUSTRALIA AND NEW GUINEA.

The echidna is totally different from the platypus in appearance. Its body is covered with spines mingled with hair, and the head ends in a long slender snout, from which it thrusts a long sticky tongue to lick up ants. It lays only one egg, and at once transfers it to a pouch like that of the kangaroo.

difficulty of providing suitable food, caused it to succumb. It still remains for some enterprising naturalist or scientist to introduce the living platypus to the world at large.

THE STRANGEST ANIMAL ON EARTH: THE DUCK-BILLED PLATYPUS; AND ITS BURROW.

PHOTOGRAPHS BY DR. BROOKE NICHOLLS. (SEE HIS ARTICLE ON THE OPPOSITE PAGE.)



AN EARTH-PLUG WITH WHICH THE FEMALE DUCK-BILLED PLATYPUS BLOCKS HER BURROW AGAINST INTRUDERS WHEN SHE LEAVES THE NEST TO GO OUT.



THE NEST OF THE DUCK-BILLED PLATYPUS, MADE OF GRASS AND EUCALYPTUS LEAVES: THE NESTING CHAMBER SHOWN AT G IN THE PLAN ON THE OPPOSITE PAGE.



SHOWING PART OF THE EARTH-PLUG READY FOR BLOCKING THE TUNNEL: A CROSS-SECTION OF THE PLATYPUS BURROW AT A POINT (C IN THE PLAN OPPOSITE) 21 FT. FROM THE RIVER BANK ENTRANCE.



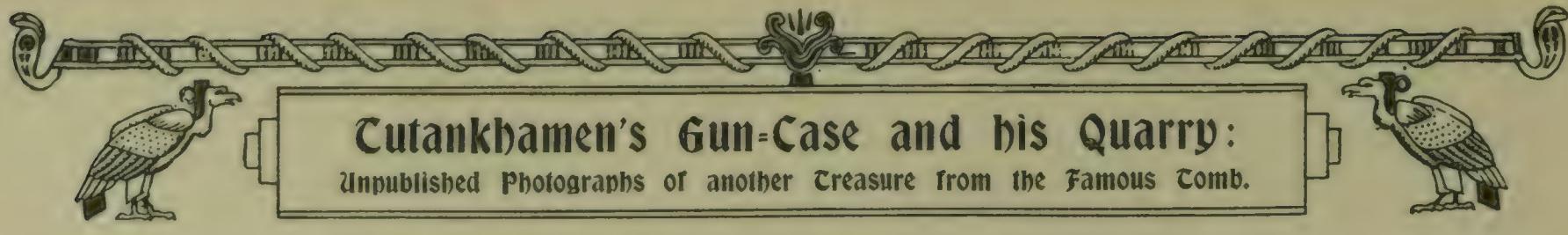
A DUCK-BILLED PLATYPUS LEAVING HER BURROW AT DUSK TO FEED IN THE STREAM, AFTER SPENDING THE DAY ASLEEP UNDERGROUND: EMERGING FROM THE ENTRANCE IN THE RIVER BANK.



A LINK BETWEEN MAMMALS AND REPTILES: THE DUCK-BILLED PLATYPUS, THE ONLY MAMMAL SAVE THE ECHIDNA (SHOWN OPPOSITE) THAT LAYS EGGS—A FILM PHOTOGRAPH BY DR. BROOKE NICHOLLS.

These photographs illustrate the remarkable burrow of a duck-billed platypus described (with a plan) by Dr. Brooke Nicholls in his article on the opposite page. This strange creature is one of the only two mammals that lay eggs—the other being the echidna (illustrated opposite)—and thus forms a link with the reptiles. "The platypus," writes Dr. Nicholls, in a passage omitted from his article for reasons of space, "remains a living paradox, as its name (*Ornithorhynchus paradoxus*) implies. The margins of the bill are serrated like those of a duck, but soon after the young are hatched they have true calcified teeth. Later these are ab-

sorbed, and disappear completely, their place being taken by horny tissues. While it is the most perfectly adapted of all land mammals for aquatic life, the platypus, especially the young, will play with each other on the banks of the streams. Here, too, they preen themselves, as a duck preens its feathers. Sometimes the adult platypus growls like a puppy; at other times a pair has been 'heard to call' each other with a peculiar whistling note, one answering the other.' The largest specimens measure over 20 in. in length. The handsome brown fur, soft and woolly, shows on the lighter under-surface a beautiful silvery sheen."



THE King's bow-case found by Mr. Howard Carter in the corner of the Innermost Recess of Tutankhamen's Tomb proves to be not only an exceedingly interesting article, but a very fine and characteristic example of the ornamental art peculiar to the late Eighteenth Dynasty—namely, a variegated marquetry veneer of barks, elytra of beetles, and minutely applied gold-foil.

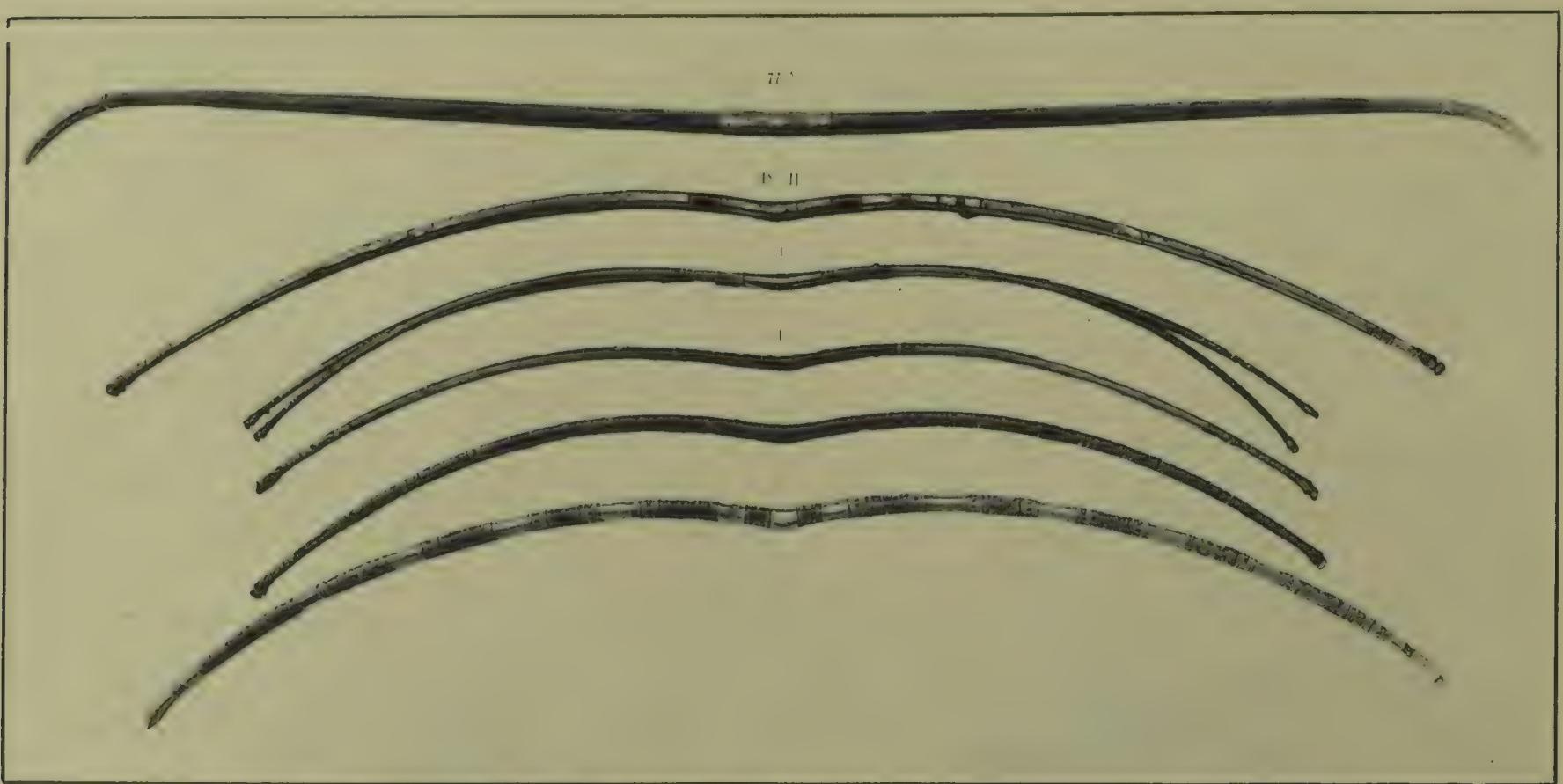
The reign of Tutankhamen, we may recall, like many of the reigns of the different ages of ancient Egypt, is distinguished by a certain individuality of taste, particularly in the beautiful examples of this unique craft and technique found in his tomb which afford such harmonious colour.

This bow-case, over five feet in length, is made of a light durable wood, which has been covered with a fabric and overlaid with a variegated marquetry veneer. Its decorative features cover two provinces of ornament—the relieved and the flat. The relieved ornament (the central *recto* and *verso*

garland, palmette, and diaper patterns. Towards the tapering ends of the case, which terminate in violet faience heads of the hunting cheetah, are small allegorical tableaux wherein the monarch is represented as a human-headed lion trampling down Egypt's opponent races. In the sporting scenes the King is only represented in the central embossed gold panels; and here he is depicted hunting in his chariot with bow and arrow, accompanied by his hounds that run and bark beside his steeds or harass the quarry. The arrow-pierced fauna depicted in the marquetry veneered panels include the hartebeest, the oryx, ibex, gazelle, hare, and striped hyena—all, no doubt, at that time inhabitants of the hills, desert *wadis*, and plains bordering the Nile valley.

The bow-case belonged to one of the King's hunting chariots, to which it was fastened by means of copper staples for attachment, and it contained three very neat composite bows—now, unfortunately, in a parlous condition, their gelatinous cores having

zoology is in some ways conflicting. The red antelopes with characteristic long face and high crest are sufficiently distinctive to identify them as one of the species of the hartebeest. The white antelopes with long, slightly sabre-shaped horns are clearly the algazel or white oryx. The smaller sandy-coloured antelopes with sublyrate horns are probably the common dorcas gazelle, or a near allied species. They, like the hare, were notably inhabitants of open and frequently more or less desert districts, such as the scenes seem to depict. But the goat-like animals, obviously a species of the ibex, belong to more elevated spots, whence they descend to the more remote valleys, and therefore are not so likely to mix with other antelopes. Hunting in a chariot with bow and arrow also implies a daylight sport; yet we find in these scenes the striped hyena, which is nocturnal in its habits, preferring by day the gloom of caves or the burrows which it occasionally forms. Again, in some of the scenes upon this bow-case, there is yet another interesting but somewhat incompatible detail: the ibex is represented with large, dark-



WEAPONS SUCH AS THE DUKE OF GLOUCESTER (NOW HUNTING IN EAST AFRICA) WOULD HAVE USED IF HE COULD HAVE GONE ON SAFARI WITH TUTANKHAMEN! SOME OF THAT FAMOUS PHARAOH'S HUNTING BOWS, NOW IN THE CAIRO MUSEUM.

At the top is a long bow; then come four bows of a composite type; and at the bottom is Tutankhamen's golden bow of honour, richly decorated. It should be pointed out that these are not the actual bows that were inside the bow-case that is illustrated on the opposite page. As mentioned in the accompanying article, it contained three composite bows of very neat construction,

but unfortunately they were in a bad state of preservation, as their gelatinous cores had melted into a viscid mass. The bows shown above, however, are of a similar type, especially the four composite ones in the middle group, and they were all found in different parts of Tutankhamen's Tomb. They are of strong pliable wood grooved and filled in with a core of gelatine.

Photograph by Mr. Harry Burton, of the Metropolitan Museum of Art, New York. (World Copyright Strictly Reserved.)

panels) is rendered with embossed sheet gold upon a stucco basis; and the flat ornament is in very fine marquetry veneer (resembling painting) of different coloured barks, applied strips of green leather and minute gold-foil, with here and there green and blue iridescent elytra of beetles affording pleasing variety to attract and gratify the eye. In fact, this peculiar craft not only appeals to the aesthetic sense, but creates admiration for the mechanical skill displayed by those ancient Theban craftsmen. Its technique implies, too, the existence of keen and efficient implements at that time.

On both the *recto* and *verso* of the case the theme of ornamentation is symbolical as well as geometric. In the latter, the geometric pattern, hieroglyphic script, comprising eulogistic titles, is introduced, and it is here that the minute gold-foil work is brought into play.

The principal ornament is that of the chase. Surrounding the panels depicting the sport of the young King, likewise the framing of the case, are

melted into a viscid mass. They were similar in type to several others found in other parts of the tomb exhibited in the accompanying photograph. They are made of a very strong and pliable wood, grooved and filled in with a core of gelatine, and then covered with ornamental barks in accordance with the taste of the owner.

The King's hunting chariots (illustrated in previous numbers of this paper) also tend to increase our admiration for the technical skill displayed by those ancient Egyptian craftsmen when dealing with the relatively limited means at their disposal. The specimens found in his tomb, four in number, are striking examples of their proficiency. They are well constructed, strong, and at the same time exceedingly light. They consist of a bent-wood framework, strengthened and ornamented with raw and prepared leather, and have beautiful proportions and line.

Upon a more critical examination of the hunting scenes upon this bow-case, it will be found that the

brown spots!—a feature believed to be unknown among the African, Asiatic, and European species.

However, as we know that the ancient Egyptians were truthful when depicting natural history, the details in these scenes present a very interesting point with regard to Pharaonic sporting pursuits, and at once associate the idea that they bred and preserved animals for hunting, and that they probably had special sanctuaries or enclosures for the purpose, like the old Persian *pairidaeza* (park).

On the Old and Middle Kingdom Egyptian monuments such antelope and hyena occur in domesticated form, when they were also fattened for the table. The young ibex kids can be brought up on goat's milk and readily tamed; and as the ibex will propagate with the domestic goat (*cuvier*), might not the spotted kind depicted here be the progeny resulting from such a source? Hunting within kraals or zarebas, in some instances extensive areas surrounded by netting, is well known among the mural decorations of the ancient Egyptian monuments.

TUTANKHAMEN'S BOW-CASE: A PROTOTYPE OF THE MODERN GUN-CASE.

PHOTOGRAPHS BY MR. HARRY BURTON, OF THE METROPOLITAN MUSEUM OF ART, NEW YORK. (WORLD COPYRIGHT STRICTLY RESERVED.)



TUTANKHAMEN ON SAFARI: A CENTRAL EMBOSSED GOLD PANEL ON HIS BOW-CASE, SHOWING THE KING IN HIS CHARIOT SHOOTING GAME WITH BOW AND ARROWS, AND HIS HOUNDS RUNNING ALONGSIDE; (IN THE SIDE PANELS) GAME TRANSFIXED WITH THE ROYAL ARROWS; (ABOVE, ON LEFT) A STAPLE FOR ATTACHING THE BOW-CASE TO THE CHARIOT.



THE ANCIENT EGYPTIAN COUNTERPART OF A MODERN SPORTSMAN'S GUN-CASE: TUTANKHAMEN'S BOW-CASE (OVER FIVE FEET LONG) FOUND IN HIS TOMB, AND NOW IN THE CAIRO MUSEUM—A COMPLETE VIEW, SHOWING THE GOLD CENTRE PANEL (ENLARGED IN THE UPPER ILLUSTRATION) AND THE TAPERING ENDS (SHOWN IN DETAIL ON PAGES 714 AND 715).

That the young King Tutankhamen was a keen sportsman has been already shown by the number of hunting scenes represented in the decoration of many objects found in his tomb, and illustrated from time to time in previous issues of this paper. Among all these discoveries, however, there is nothing that brings us more intimately into touch with this side of his personality than the beautifully decorated bow-case shown in the above photographs and further illustrated in detail on the succeeding double-page. This is an object which the royal sportsman

must have constantly handled when he went on *safari* in those remote days when there were no firearms and big game was hunted with bow and arrow. The bow-case thus corresponds exactly to the gun-case carried by the modern sportsman. This particular bow-case, which is of a highly ornate type, as befitting its owner's rank, was attached to the royal chariot by means of copper staples. The decorative work is fully described in the article on the opposite page, as well as the various kinds of game that fell to Tutankhamen's bow.

THE QUARRY OF A SPORTING PHARAOH: TUTANKHAMEN'S

PHOTOGRAPHS BY MR. HARRY BURTON, OF THE METROPOLITAN



CONTAINING ZOOLOGICAL EVIDENCE THAT THE EGYPTIAN KINGS PROBABLY KEPT GAME PRESERVES FOR HUNTING PURPOSES: ANIMALS SHOT BY THE ROYAL ARROWS, INCLUDING THE NOCTURNAL STRIPED HYENA, SPOTTED IBEX, AND ANTELOPE WITH SUBLYRATE HORNS—DECORATION ON ONE SIDE OF TUTANKHAMEN'S BOW-CASE (CONTINUED IN THE ADJOINING PHOTOGRAPH ON THE RIGHT).



THE OTHER END OF THE BOW-CASE, SIMILARLY TERMINATING IN A CHEETAH'S HEAD CARVED IN VIOLET FAIENCE: DECORATION INCLUDING AN ALLEGORICAL TABLEAU OF TUTANKHAMEN AS A HUMAN-HEADED LION TRAMPING EGYPT'S FOES (A PHOTOGRAPH FORMING A CONTINUATION OF THAT ADJOINING ON THE RIGHT).

The richly ornamented bow-case, of which two ends are shown in the above photographs, was found in Tutankhamen's Tomb, and is now on view among the other treasures in the Museum at Cairo. It is the ancient Egyptian equivalent of the modern sportsman's gun-case, and was carried by the King on his hunting expeditions attached to his chariot by copper staples. One of the fastenings is visible in the right-hand upper illustration. As a work of art, this bow-case, which is over 5 ft. long, is an exquisite example of Egyptian craftsmanship. On page 712 we give an article describing in detail the decorative designs upon it, with an illustration of several typical Egyptian bows, while on the facing page are photographs showing the complete case and the centre panel embossed in gold representing the King out hunting in his chariot. The article also discusses the various kinds of game which he shot, as seen in the above panels, which are formed of veneered marquetry. The animals include the hartebeest, antelope, oryx, ibex, gazelle, hare, and striped hyena. Certain zoological facts regarding the habits and coloration of the animals grouped

[Continued opposite]

BEAUTIFUL BOW-CASE WITH DETAIL OF THE CHASE.

MUSEUM OF ART, NEW YORK. (WORLD COPYRIGHT STRICTLY RESERVED.)



ONE OF THE TAPERING ENDS OF TUTANKHAMEN'S BOW-CASE, TERMINATING IN THE HEAD OF A HUNTING CHEETAH IN VIOLET FAIENCE: INTRICATE DECORATION SHOWING THE KING AS A HUMAN-HEADED LION, AND ONE OF THE STAPLES FOR ATTACHING THE CASE TO A CHARIOT (A PHOTOGRAPH FORMING A CONTINUATION OF THAT ADJOINING ON THE LEFT).

[Continued.]
in these panels suggest that they were not all hunted in their native wilds, but had been assembled from various quarters in an enclosure, or game preserve. Thus, some of the animals are of the kind found in open desert country, while others, such as the ibex, inhabit hills. Again, the striped hyena is nocturnal, while the chariot scene implies a daylight hunt. Another point difficult to explain in the decoration of the bow-case is the fact that the ibex is represented with large, dark brown spots, although this feature is believed to be unknown among species that occur in Africa, Asia, or Europe. It has been suggested that, as ibex kids can be reared on goat's milk, and as the ibex will propagate with the domestic goat, the spotted variety represented on the bow-case might be the offspring of such crossing. The realism and movement of the animal figures is in strong contrast to the formalism of the allegorical scenes representing Tutankhamen as a

human-headed lion trampling on the foes of Egypt.



INCLUDING SPOTTED IBEX OF A TYPE UNKNOWN IN AFRICA, POSSIBLY THE RESULT OF INTER-BREEDING WITH DOMESTIC GOATS IN TUTANKHAMEN'S GAME ENCLOSURES: VARIOUS GAME STRUCK BY HIS ARROWS, AMONG THEM HARTEBEEST, HYENA, AND HARE—PART OF THE KING'S BOW-CASE (SEEN IN CONTINUATION IN THE PHOTOGRAPH ADJOINING ON THE LEFT).

The Scientific Side of the Detection of Crime.

No. XVIII.—THE FEMALE CRIMINAL.*

By H. ASHTON-WOLFE, Assistant Investigator under Dr. Georges Béroud, Director of the Marseilles Scientific Police Laboratories.

WHILE it is true that, as a rule, women are mere confederates, committing crimes only because they dare not disobey the orders of a gang whose vengeance they fear, or because they follow blindly the instructions of the men they love, there are many habitual and professional female malefactors. But the offences committed by women are very characteristic of the feminine mentality, and differ much from those of men. The women know that in their apparent weakness lies their strength, and guile, deception, and a flaunting of sex are their principal weapons. Rarely does a woman commit robbery with violence; murder, except by poisoning, is the prerogative of man; and burglary, requiring skilled labour, is beyond her. There have been, and always will be, exceptions. In any case, the schemes which germinate exclusively in the female criminal brain are sufficiently varied and dangerous to have compelled the police to create special departments in which efficient methods for dealing with them have been evolved.

Women distrust their own sex, and, when they do choose an accomplice, friendship rather than necessity is the motive for the association. This is in distinct contrast to the ways of the male, who places utility first! Nor do burglars or confidence tricksters seek the help of a woman unless some stronger tie than the mere desire for easily acquired money binds their helpmate to them. They have found to their

expedition, and to arrange for a tryst which will keep him from going his rounds whilst the crooks operate. As a variant she may knock at the door and tell a pitiful tale; her parents have driven her away from home, or she has lost her job and is penniless. If the weather be cold and wet, all the better. The good-natured watchman, the more easily interested in the poor girl's condition

because she is pretty, may allow her to shelter from the inclement weather, perhaps even sharing his food and drink with her. Thus, whilst they are chatting in friendly fashion, he would naturally notice nothing of the grind of drills, the hiss of blow-pipe, or the snapping of locks in a distant part of the building. Furthermore, the unfortunate victim of one of these crafty, plausible daughters of Eve rarely dares to tell the truth to the police when the burglary is discovered.

As spies, again, women can obtain valuable information regarding the habits of the employees or inmates of a dwelling, where a man would fail utterly. Adroitly trained by the leader of an association, they learn to make rough sketches of the positions of windows and doors, to take impressions of locks, and to note the presence of burglar-alarms and the arrangement of the electric wires and switches. It is hardly necessary to describe the dangerous and subtle activities of women as decoys. In America and Latin countries they are always utilised for this work by footpads and blackmailers. The manner in which these offences are committed immediately reveals if a man or a band directed the woman, who very often did not become a criminal from choice. The true congenital feminine malefactor, whilst young, prefers all schemes in which her powers of seduction give her an undoubted advantage, and her victims are nearly always of the opposite sex. Confidence tricks—which differ essentially from those perpetrated by men—thefts, pocket-picking, blackmailing letters, robbery by means of drugged food or drink, and the "Shanghaiing" of sailors or civilians in the great seaports, more especially attract her.

Female methods are infinitely more subtle than those of the male, and it is this subtlety which betrays them to the expert. It is strange that women, who are in most things more cunning and adaptable than men, should lack entirely the power to visualise the result of their crimes from the investigator's point of view. They appear to be devoid of imagination, and leave obvious and distinctive traces which reveal their sex to the skilled observer. Above all, their vanity frequently puts the police on their track. No woman will consent to wear rough men's boots, for instance, in order to avoid leaving the marks of narrow feet and small heels. Her long nails produce characteristic scratches when she is searching for valuables. She has a preference for loot which is light, and despairs those objects a man would naturally take. Her finger-prints are quite different from a man's, and the use of perfumes and powder has more than once led to her undoing. Feminine garments, too, leave their special marks. Moreover, it is well known to the police that "fences" dislike dealing with women, so they are compelled to sell stolen goods at hazard—a dangerous thing to do.

For many years the fashionable hotels were invaded by female thieves who entered the rooms of travellers at night and stole money and jewellery. The French reporters invented a clever name for these experts. They described them as "hotel rats," for, like rats, when all was quiet they crept from room to room, and often the vague scratchings and rustlings their activities provoked were put down to the ubiquitous rodent. It has become a popular belief that these "rats" dressed in black silk, which clad them from head to foot like a second skin, over naked feet

and body, whilst a cowl, pierced only for nostrils and eyes, covered the head. This ingenious garment was actually used in several instances. Its advantages are obvious. In a darkened room the nocturnal intruder was almost invisible; the slippery silk made it difficult for the sleepy victim to hold her; and at dead of night such an unexpected apparition produced a numbing shock of superstitious dread, whilst the cowl formed an excellent disguise. But the disadvantages caused it to be quickly discarded. A woman thus dressed, if seen by an hotel servant, proclaimed her nefarious profession at once, and, by its very nature, the disguise could not be quickly thrown off. Instead,

now, "hotel rats" wear deep purple pyjamas, because at night the colour has the same qualities as black, whereas the elegance of the dress does not at once advertise its wearer's calling. They have also copied *bravi* of the seventeenth century, and, instead of a mask or cowl, wear their hair so that it can be thrown forward to cover the face—a device once known as the *cuffia*, and much favoured by mediaeval hired assassins.

Such a costume is well suited to the needs of the "rat." Whilst the corridors are being traversed, a very thin, light-coloured dressing-gown covers the pyjamas. This is so thin that it can be rolled up and slipped into a pocket, and if an employee of the hotel should meet a silk-clad lady coming from a room he would think nothing of it. The principal tool of the "rat" is the *ouistiti*—slender pliers, shaped like curling-tongs, but of finely tempered steel, which will fit any lock, so that the thief can grip the end of the key from outside. Many also carry a species of stethoscope, a sensitive microphone with a rubber cap to cover the keyhole, and provided with an earphone or tubes. This instrument magnifies sound to such an extent that the regular breathing of a person in the room is plainly audible and apprises the thief of the fact that she may operate. Most hotels now have a bolt on the door as added security for



"HER FINGER-PRINTS ARE QUITE DIFFERENT FROM A MAN'S: AN IMPRESSION OF A WOMAN'S FINGER (ON THE LEFT) AND AN IMPRESSION OF A MAN'S."



A FAMOUS FRENCH WOMAN CRIMINAL OF THE SEVENTEEN CENTURY: THE MARQUISE DE BRINVILLIERS, POISONER.

Marie Madeleine Dreux d'Aubray, Marquise de Brinvilliers, was born about 1630. Her marriage took place in 1651. In 1670, as sequel to a passion for Jean Baptiste Sainte-Croix, she poisoned her father, sisters, and two brothers. On the death of Sainte-Croix, two years later, her guilt came to light, and she fled to a Liège convent. There she was arrested, and she was beheaded and burnt in Paris on July 16, 1676.

cost that a woman, however depraved, will always be a slave to her more sensitive nervous system, and will allow her likes and dislikes to swamp her reason. Furthermore, the presence of a woman provokes quarrels, and the hatreds and jealousy she loves to beget destroy unity. Thus, when the experts learn that a woman is implicated in a crime they at once try to determine by the method used whether she was only an auxiliary: if so, the perpetrators were men belonging to an organised band, and the woman was probably the friend of the leader; on the other hand, if the crime is of the type usually committed by female criminals, they know with certainty that she operated by herself.

The principal parts assigned to women by criminal associations are those of spy, decoy, and watcher. Of late years, many gangs of burglars, when intending to break into premises patrolled by a night watchman, have made use of young and attractive girls in order to divert his vigilance. Such a girl is instructed to make the man's acquaintance some days before the

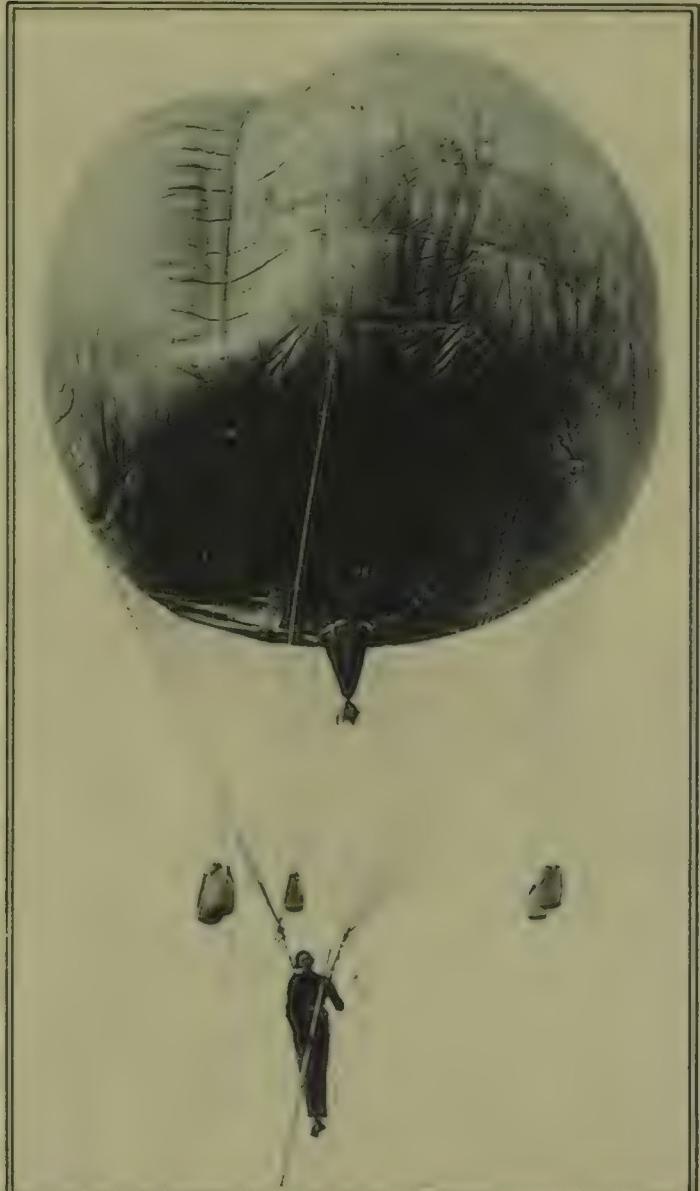


THE FEMALE PROFESSIONAL CRIMINAL: TYPES FROM FRENCH POLICE RECORDS.

their guests, and several have adopted very complex locks with cylindrical keys. To the expert "rat" these precautions are no obstacles. It must not be forgotten that during the day the "rat" is usually a charming, fashionable, reserved woman, who occupies expensive rooms, and takes care to arouse no suspicions. In order to obtain a duplicate

(Continued on page 736)

AFFAIRS OF EUROPE AND OF ASIA: NEWS ITEMS FROM NEAR AND FAR.



BALLOON-JUMPING REVIVED : A LADY "LEAPER" IN MID-AIR ; WITH THE POLE USED IN "TAKING OFF" FROM THE GROUND.
It will be recalled that balloon-jumping came to this country from the United States early last year, and was duly illustrated in this paper. The other day it was revived by Mr. C. G. Vickers, V.C., who has improved on the original method of making "giant strides" while attached to a "gas-bag" by using a long pole (instead of the unaided feet) in getting the initial spring from the ground.



A UNIQUE RELIC OF THE MAMMOTH : A PAIR OF TUSKS FROM SIBERIA (AVERAGING 188 LB. EACH), PUT UP FOR SALE BY AUCTION IN LONDON.

The remarkable mammoth tusks here illustrated formed a lot in the ivory sale of Messrs. Hale and Son, of Fenchurch Avenue, on October 16. The pair turn the scale at 3 cwt., 1 qr., 13 lb., and are 13 ft. 5 in. long. They fetched £78 per cwt.; are in an extremely good state of preservation; and are the largest the famous firm has seen. Of the many mammoth skeletons unearthed in Europe most have come from North Siberia and the Arctic coasts.



THE WEDDING OF PRINCE CHICHIBU, BROTHER OF THE EMPEROR OF JAPAN, AND MISS SETSUKO MATSUDAIRA : THE BRIDE AND BRIDEGROOM IN ANCIENT COURT DRESS FOR THE IMMEMORIAL SHINTO RITES AT THE SEVERAL SHRINES.

The wedding of Prince Chichibu, Heir-Apparent to the Throne of Japan, and Miss Setsuko Matsudaira, daughter of the Ambassador-designate to the Court of St. James's, was celebrated, with the ancient Shinto rites, before the Shrine of the Sun Goddess at the Imperial Palace in Tokyo on September 28. The dress of olden times was worn both by the bridegroom and the



THE WEDDING OF PRINCE CHICHIBU : THE BRIDE AND BRIDEGROOM IN MODERN DRESS FOR THE RECEPTION BY THE EMPEROR; WHEN A FORMAL VISIT WAS PAID TO HIS IMPERIAL MAJESTY AND TO THE DOWAGER-EMPERESS.

bride for the rites at the Inner Shrine, the Place of Awe; at the Korei-den, dedicated to all the Imperial ancestors; and at the Shrine dedicated to the Gods of Heaven and Earth. In the afternoon the Prince and Princess changed into modern dress, and paid their first formal visits to the Emperor and Empress and to the Dowager-Empress.

BOOKS OF THE DAY.

AS I have often writ before, out of an inkpot almost as capacious (cumulatively speaking) as that of "tall Agricola," one of the literary phenomena of our time is a tendency to Brighter History. In considering a new example, I am reminded also of another tendency, in the tradition of art, that associates the production of a *magnum opus* with a certain period of time. Thus we read of Horace as "the wise adviser of the nine-years-pondered lay"; and of Excalibur's jewelled hilt, fashioned by "the lonely maiden of the Lake," we know that—

Nine years she wrought it, sitting in the deeps
Upon the hidden bases of the hills.

There may be further instances; but the one that concerns me at the moment is "THE HISTORY OF BRITISH CIVILISATION." By Esme Wingfield-Stratford, D.Sc., M.A., late Fellow of King's College, Cambridge (London, Routledge; New York, Harcourt Brace and Co. Two vols.: 42s. the set). "I hope it may be forgiven me (writes the author) if I state, very briefly, what ideal I had in mind when, nine years ago, I took in hand the writing of this book." Brief as his statement is, compared with the bulk of these two portly tomes, it would fill this page twice over, and I must leave readers to discover it for themselves.

This comprehensive work tells our national and imperial story, in all its manifold phases—political, religious, military, artistic, and so on—from prehistoric times to the beginning of the Great War. The war and its consequences are reserved for a future volume. It is a great achievement to have blended so many streams of interest in one broad and flowing narrative, and the author's lively style makes up for the lack of illustrations. To pronounce judgment on a history of this scope and calibre needs time and expert knowledge, and I cannot pretend to have studied it exhaustively. Wherever I have dipped into it, however, I have found it readable, informative, and stimulating. My "dips" have been mostly directed towards the subjects of various other books on this week's list, and each has proved a lucky dip by producing apposite facts or comments.

Thus I read, in the author's penetrating character-sketch of Disraeli: "In one of his early novels, 'Contarini Fleming,' he was admittedly depicting his own nature in that of the hypersensitive hero. . . . This was the Disraeli who, as husband and brother, was able to give and inspire a love as constant and intense as any on human record." This passage hits the right mood of approach to a very sympathetic and entertaining memoir—"MARY ANNE DISRAELI." The Story of Viscountess Beaconsfield. By James Sykes. With a Foreword by A. G. Gardiner (Benn; 10s. 6d.). If Disraeli's marriage, as Mr. Gardiner suggests, still remains something of a problem, that only increases the intriguing quality of a book which provides materials for the solution. It might be read in conjunction with the pen-portrait of "Mrs. Dizzy" in Mr. Philip Guedalla's "Bonnet and Shawl."

Marriage entered twice into the life of a later statesman, the story of whose career is completed in the third volume of "THE LIFE OF LORD CURZON." By the Earl of Ronaldshay. Illustrated (Benn; 21s.), a "three-decker" biography of which the first two volumes have already been noticed here. Turning to Mr. Wingfield-Stratford's history, I read: "He (Curzon) was the third of that pro-consular trio who represent the imperialist spirit of the 'nineties at its brightest and most successful, and his work in India is worthy to bear comparison with that of Cromer in Egypt and Milner in South Africa." Lord Curzon's Vicereignty occupied the middle "deck" (Vol. II.) of the authorised biography, and the new volume records the last twenty years of his life, which included his five-year term of office as Foreign Secretary and Leader of the House of Lords.

It will not be the fault of Lord Curzon's able and discriminating biographer if his memory fades into oblivion, for three stout volumes stand in the way to divert the waters of Lethe. Seldom indeed has any man's career been more fully and faithfully recorded. From the whole picture two points, to my mind, stand out most conspicuously—his untiring persistence in public duty in spite of constant ill-health and physical pain, and the bitterness of his disappointment at failing to achieve his lifelong ambition to become Prime Minister.

The magnanimity with which he accepted service under a new leader compels our deepest admiration, and one of the happiest things in this book is the photograph of Lord Curzon and Mr. Baldwin, both wreathed in smiles, standing together in obvious friendship a few months later. It is an object-lesson in the high character of English public life. "Lord Curzon (we read) wrote himself down a failure. History, it may be, will take a different view." He at least escaped the epitaph which sometimes follows arrival at the desired goal—*omnium consensu capax imperii, nisi imperasset.*

Almost the converse of this Tacitean dictum would hold good concerning the King whose personality is portrayed from a new angle in "THE TRAGEDY OF EDWARD VII." A Psychological Study. By W. H. Edwards. Translated from the German. Illustrated by fifteen Cartoons from *Punch* (Gollancz; 18s.). Few, perhaps, would imagine that Edward VII. would have been so great a King if he had not reigned. In this very interesting book we have the unusual phenomenon of a eulogy of King Edward from a German point of view, for the writer, though bearing a British name, was born at Potsdam, was educated at Berlin and Göttingen, held a position in the Prussian State Railways during the war, and has since edited two German papers.

The author has good claims, therefore, to be considered impartial in describing Edward VII. as "perhaps the greatest of all constitutional kings." The "tragedy" of the

herself as a world power.

That the idea is permeating national thought may be gathered from such a book as "THIS AMERICAN WORLD." By Edgar Ansel Mowrer. With a Preface by T. S. Eliot (Faber and Gwyer; 7s. 6d.), which is partly a criticism of American culture and partly a prediction of its ultimate dominance. In the critical section occurs the picturesque statement that "Babbitt buys the world." On the prophetic side the influence of Spengler is apparent. There are comparisons with the Roman Empire, with hints of a similar decline and fall. In a rather hustling style the book conveys a good deal of shrewd observation on the way the world is going.

America supplies something new in the realm of drama, in the shape of a play wherein the characters utter not only their speeches, but often their thoughts as well. And yet, perhaps, the method is not really so new as it seems. After all, it is only an extension of the old soliloquy and "aside," and the innovation consists in making these an integral part of the dialogue. The satirist's remark that "speech was given us to conceal our thoughts" will lose its force on the stage if dramatists follow the example set in "STRANGE INTERLUDE." A Play by Eugene O'Neill (Cape; 7s. 6d.). It is a long play and—as far as one can judge without seeing it acted—a strong play, and is reported as drawing crowded houses in New York. The story unfolds the emotional experiences through many years of an American girl embittered by the loss of her first lover (an airman) in the war, and by the fact that she was prevented by her father from marrying him before he went. It takes its title from her own comment towards the end: "Strange interlude! Yes, our lives are merely strange dark interludes in the electrical display of God the Father!"

Having been switched across the Atlantic by King Edward's gesture towards America, I return to mention a notable book recording the greater tragedy of one of his predecessors—"THE TRIAL OF KING CHARLES THE FIRST." Edited by J. G. Muddiman. With a Foreword by the Earl of Birkenhead. Illustrated (Hodge; 10s. 6d.), a new volume in Notable British Trials. One might have thought that this tragic theme had by now been exhausted, but that is not so, seeing that "one object of the present book is to set out in full a record of the so-called 'trial' of Charles I. never before printed."

This record, here termed "Bradshawe's Journal," has been supplemented by careful gleanings from contemporary journalism. Lord Birkenhead commends the book as "definitely superseding the account in *State Trials*." Passages of special interest are those describing in greater detail the interruptions of Lady Fairfax during the trial, and another (hitherto apparently unrecorded) by Lady Anna De Lille, who is said to have been punished on the spot by branding with hot irons, in the King's presence. Mr. Muddiman also discusses afresh the mystery of the executioner's identity, and is inclined to believe that it was Henry Walker, a notorious pamphleteer, who actually beheaded the King.

It is pleasant to pass from these "old, unhappy, far-off things" to one of the happiest phases in the modern annals of our Royal House. There will be a multitude of readers all over the Empire for "THE DUCHESS OF YORK." An Intimate and Authentic Life-Story. By Cynthia Asquith. With Frontispiece in colour and sixty-six other Illustrations (Hutchinson; 7s. 6d.). It is a book which, from its subject, could not fail to be charming, and, with its delightful photographs, it will endear more than ever to the King's lieges at home and overseas one who might be called "the Empire's sweetheart." And, for all her radiant smiles, we must not forget that she once endured supreme unhappiness in the Empire's service, when she left at home her eight months' old first baby to cross the world on public duty. That act of self-sacrifice will not be forgotten either in Britain or Australia.



THE MASK AS A MEDIUM FOR PORTRAITURE: "LORD BEAVERBROOK"—A PORTRAIT-MASK BY SYLVA S. KINGHAM.

King's life, as the author sees it, lay in the repression of his youth and the long years of obscurity, in the shadow of the throne, before he was "permitted to express himself creatively." In this study of his subsequent achievements, stress is laid on his cultivation of American friendship through President Roosevelt, when "the note was struck which anticipated the companionship-in-arms of the World War."

One result of the war, it might perhaps be said, was to make "the great Republic of the West" conscious of

It will probably not be long before little Princess Elizabeth learns to read, and I am sure she already enjoys looking at picture-books. I am equally sure that, when she comes to possess a library of her own, it will include, on a favoured shelf, "THE HOUSE AT POOH CORNER." By A. A. Milne. With Decorations by Ernest H. Shepard (Methuen; 7s. 6d.). It is uniform with those other nursery classics of to-day by the same author and artist—"When We Were Very Young," "Winnie the Pooh," and "Now We are Six." The adventures of Christopher Robin are to the freer little folks of to-day what Alice's Adventures were to the prim little Victorians. Mr. Milne is our Lewis Carroll, and Mr. Shepard is his Tenniel; but both, of course, with a difference. I am suggesting no sort of imitation, but only a parallel power of appeal, by pen and pencil, to the heart of childhood.

C. E. B.

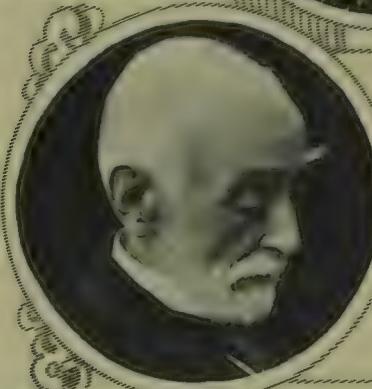
PERSONALITIES OF THE WEEK:

MR. ALFRED SALMON.
(Born, July 20, 1868; died, October 11.) Chairman of the Board of Messrs. J. Lyons and Co., and Director of the Strand Hotel. A famous business specialist



THE RT. HON. SIR EDWARD RIDLEY.

(Born, August 20, 1843; died, October 14.) For twenty years a Judge of the High Court. Noted also as a scholar: and published a translation of Lucan's "Pharsalia."



MASTER JACKIE COOGAN—WITH HIS YOUNG BROTHER.

Master Jackie Coogan—the "Kid" of film fame—has arrived in Europe in order to perform in vaudeville in France and in England. His father appears with him. They are due at the London Palladium on November 17. "Jackie" is 14.



THE EMPRESS MARIE FEODOROVNA OF RUSSIA, WIDOW OF THE EMPEROR ALEXANDER III.
The Empress Marie Feodorovna, who died in Copenhagen on October 13, was born on November 26, 1847, second daughter of King Christian IX. of Denmark, and was the sister of Queen Alexandra, the widow of the Emperor Alexander III. of Russia, and the mother of the assassinated Emperor Nicholas II. She married in 1866.



A V.C. AS NEW M.P.: BRIGADIER-GENERAL W. D. WRIGHT SPEAKING AFTER HIS ELECTION AS MEMBER FOR TAVISTOCK.
The result of the by-election in the Tavistock Division of Devon, caused by the death of Major Kenyon-Slaney, was: Brigadier-General W. D. Wright, V.C. (C.), 10,745; Lt.-Comm. R. T. H. Fletcher (L.), 10,572; Mr. R. Davies (Lab.), 2,449. Brigadier-General Wallace Duffield Wright won his Victoria Cross in 1903. He served in France, 1915-19, and was Colonel, G. S. Army of Occupation on the Rhine, 1923-26.



THE EARL OF STRATHMORE, THE NEW KNIGHT OF THE THISTLE.
Lord Strathmore and Kinghorne is the father of the Duchess of York. His family has played a very notable part in the history of Scotland. His Glamis Barony dates from 1445.



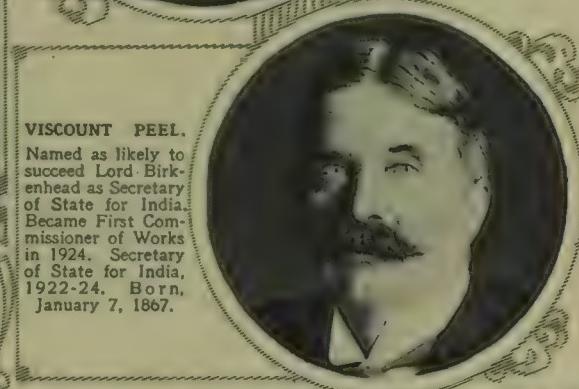
THE LABOUR LEADER ON HIS TRAVELS—WITH TWO OF HIS TITLED FOLLOWERS: MR. RAMSAY MACDONALD IN VIENNA; WITH SIR OSWALD MOSLEY, BT., AND LADY CYNTHIA MOSLEY.
It will be recalled that Sir Oswald succeeded his father as sixth Baronet the other day. He has been M.P. (Lab.) for Smethwick since 1926. His wife, Lady Cynthia, is the second daughter of the late Marquess Curzon of Kedleston. He served in France during the war. He has been C.U. and Ind., and joined the Labour Party in 1924.

PEOPLE IN THE PUBLIC EYE.

MR. H. G. ROOTH.
(Born, 1861; died, October 12.) Famous Metropolitan Police Magistrate—1917 until April, 1918. Formerly well known on the South-Eastern Circuit, at the Central Criminal Court, etc.



VISCOUNT PEEL.
Named as likely to succeed Lord Birkenhead as Secretary of State for India. Became First Commissioner of Works in 1924. Secretary of State for India, 1922-24. Born, January 7, 1867.

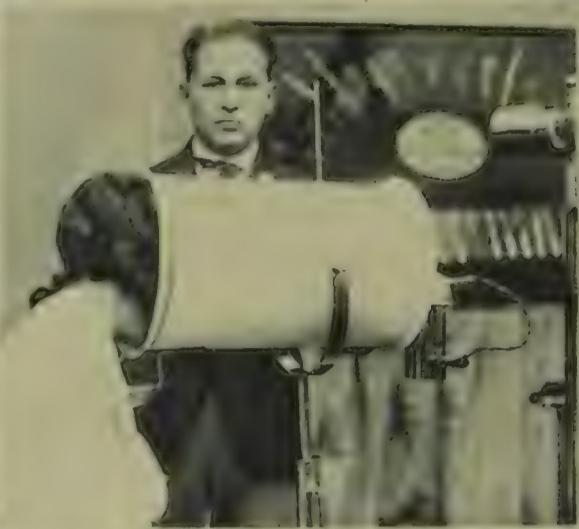


LORD BIRKENHEAD, WHO HAS RESIGNED FROM THE CABINET IN ORDER TO GO INTO THE CITY.
It was reported at the beginning of the week that Lord Birkenhead's decision to resign his office as Secretary of State for India and enter City life was to take effect at once. At the moment of writing, it is understood that his Lordship is to go to Oxford at the end of this week and take up residence at Wadham, to rest for a while.



THE EARL OF LONSDALE, THE NEW KNIGHT OF THE GARTER.
Lord Lonsdale, it need hardly be said, is regarded as this country's greatest sportsman, and his popularity with all classes is immense. He celebrated his golden wedding last June.

THE "ARMOURY" OF MODERN BEAUTY: "HELMETED" BY THE HAIRDRESSER.



STRANGELY MASKED BY METAL: A CLIENT INDULGING IN A VAPOUR FACE-BATH.



STRANGE METAL "BLINKERS" TO ACHIEVE BEAUTY: A CLIENT TAKING A "RAY-LAMP" TREATMENT.



THE CURIOUS EFFECT OF THE SNAKE-LIKE COIFFURE: FASTENING THE HAIR TO THE LATEST PERMANENT-WAVING MACHINE.



A DRYING AND "SETTING" HELMET SOMEWHAT SUGGESTIVE OF A DIVER'S HEAD-GEAR: A CLIENT WEARING THE NEWEST DEVICE.

"Beauty's Armoury" is a phrase which has been used constantly by poets and by prose writers. To-day—for the first time, perhaps—the expression is exact; for when modern woman visits her hairdresser in order to enjoy a shampoo, have her hair permanently waved, or get the natural or artificial waves "set," she finds herself wearing "helmets" which definitely recall the armour of bygone days! Some of these remarkable and efficient "machines" are pictured above, and they include several of the latest patterns exhibited at the Hairdressers' Annual Exhibition at the White City. The permanent-waving machines show how

[Continued opposite.]

Continued.]
the curlers are attached by flex to the chandelier-like electrical machine, with a modern Medusa effect of "serpents" instead of hair! The various "helmets" used for drying the hair render it possible for even a head of long, thick hair to be dried in a short time, instead of the process taking about an hour. The air is heated by electricity, and these "helmets" are used for setting the hair in waves as it is dried. When damp, the hair is fixed into the desired wave, and the rapid drying effected by the hot air under the metal "helmet" "sets" either a natural or a permanent wave. The "Ray Lamp" is used to clear the complexion.

A COIFFURE RESEMBLING THAT OF A MEDIAEVAL WARRIOR! AN ELECTRICALLY-HEATED DRYING-BAG FOR FEMININE HAIR.



THE "FIREMAN'S" HELMET IN THE HAIRDRESSER'S SALOON! A CLIENT HAVING HER HAIR DRIED BY ELECTRICALLY-HEATED AIR.



SUGGESTIVE OF THE CLASSIC ROMAN HELMET: A DEVICE FOR DRYING HAIR AND "SETTING" WAVES WITH HOT AIR.

Royal Game for a Royal Hunter: Lions in the African Bush.

ILLUSTRATION PAINTINGS BY FREDERICK T. DAWS. (COPYRIGHTED.)



TYPES OF AFRICAN BIG GAME IN THE COUNTRY WHERE THE DUKE OF GLOUCESTER RECENTLY STARTED ON SAFARI: A LION AND LIONESS, BLENDING IN COLORATION WITH THE LANDSCAPE.



"THE MAN-EATERS OF TSAVO": THE TWO FAMOUS LIONS THAT CAUSED A REIGN OF TERROR, DURING THE BUILDING OF A BRIDGE ON THE UGANDA RAILWAY, STALKING THEIR VICTIMS AT A CAMP FIRE.

After staying some time in Nairobi, with the Prince of Wales, the Duke of Gloucester started thence on October 7 for the initial stage of his *safari*, the first camp being near the Ngong Hills, fifteen miles away. The Prince of Wales meanwhile arranged to spend a few days in the Kenya Highlands, before going to Uganda. The Duke's quest of big

game lends a topical interest to these paintings of lions in their native haunts. The lower one depicts an incident described by Col. J. H. Patterson in his well-known book, "The Man-Eaters of Tsavo," where he tells how "two most voracious and insatiable man-eating lions waged war on his party, causing a perfect 'reign of terror.'"

The Charm and Grace of the Modern Child: Youth in the Full Flower of its Beauty.

PORTRAIT STUDIES BY MARCUS ADAMS, THE CHILDREN'S STUDIO, 43, DOVER STREET, W.



JOAN PATRICIA, DAUGHTER OF SIR GILBERT AND LADY GARNSEY.



TECLA, ELDEST DAUGHTER OF COUNT AND COUNTESS BORGIA.



JOYCE, DAUGHTER OF MRS. CLAUDE LEIGH
(AS A COSSACK BRIDE).



THE HON. ROSEMARY HAMILTON-RUSSELL,
DAUGHTER OF VISCOUNT BOYNE.



GHANIA, DAUGHTER OF THE HON. WALTER AND LADY EVELYN GUINNESS.



PHOEBE, DAUGHTER OF NAOMI LADY HOUSTOUN-BOSWALL.



JEANNE, DAUGHTER OF MAJOR AND THE HON. MRS. HERBERT STOURTON.



LADY SARAH SPENCER-CHURCHILL,
DAUGHTER OF THE MARCHIONESS OF BLANDFORD.

Miss Joan Garnsey was born in 1920. Her father, Sir Gilbert Garnsey, is a well-known chartered accountant who has done much Government work. He married, in 1915, Miss Miriam Howies, B.Sc.—Miss Tecla Borgia is a daughter of Count Borgia, a scion of the famous Italian family, now resident in London.—Miss Grania Guinness, born in 1920, is a niece of the present Earl of Iveagh, and

grand-daughter of the first Earl. Her mother is a daughter of the fourteenth Earl of Buchan.—Miss Elizabeth Phoebe Houstoun-Boswall, born in 1915, is a daughter of the late Sir George Reginald Houstoun-Boswall, Bt. (Captain, Grenadier Guards), who was killed in action in 1915. Her mother is a daughter of the late Colonel Thomas Henry Anstey, R.E.

Miss Joyce Leigh is a daughter of Mrs. Claude Leigh, a well-known American.—The Hon. Rosemary Katherine Hamilton-Russell, born in 1921, is the only daughter of Viscount and Viscountess Boyne. She is a niece by marriage of Princess Mary Viscountess Lascelles, as her mother, formerly known as Lady Margaret Selina Lascelles, is a daughter of the Earl of Harwood and sister of Viscount Lascelles.—

Miss Mary Jeanne Stourton, born in 1913, is the youngest daughter of Mr. Herbert Stourton, who is related to Baron Mowbray and married a daughter of the fourth Viscount Southwell.—Lady Sarah Consuelo Spencer-Churchill is the elder daughter of the Marquess of Blandford, son of the Duke of Marlborough. Her mother is a daughter of the late Viscount Chelsea.



Wills'

GOLD FLAKE

THE ALL VIRGINIA
CIGARETTE

THE WORLD OF WOMEN :



THE PUBLIC SESSIONS OF THE ROYAL COMMISSION ON POLICE POWERS AND PROCEDURE : COMMANDANT MARY ALLEN (RIGHT), HEAD OF THE WOMEN'S AUXILIARY SERVICE, ARRIVING AT CAXTON HOUSE. Commandant Allen attended as one of the public.



MISS HAY, OF SEATON, WHO IS TO MARRY MR. ARNOLD W. HODSON, GOVERNOR OF THE FALKLAND ISLANDS. The wedding is fixed for November 15. Mr. Hodson has held his present position since 1926.

MISS IVY E. ISHERWOOD, WHO IS TO GO TO SHANGHAI TO TRAIN CHINESE TO BE SPINNING-MILL FOREWOMEN. Miss Isherwood was selected by the Chinese Institute of Technical Training.



A WOMAN BARRISTER AT THE OPENING OF THE MICHAELMAS LAW TERM : MISS VENETIA J. M. STEPHENSON IN THE PROCESSION FROM WESTMINSTER ABBEY TO THE HOUSE OF LORDS. After services for the Bench and Bar had been held in Westminster Abbey and in Westminster Cathedral, the Lord Chancellor "breakfasted" Judges and others.



PRINCESS MARY IN ULSTER : A GROUP INCLUDING HER ROYAL HIGHNESS, VISCOUNT LASCELLES, AND LORD CRAIGAVON, PREMIER OF NORTHERN IRELAND. In front are Mrs. Parker, Lady Craigavon, Princess Mary, Viscount Lascelles, Miss Kenyon-Slaney, and the Hon. Aileen Craig. At the back are Mr. C. H. Blackmore, Major Harrington, Lord Craigavon, and the Hon. James Craig.



THE "EVE" LADIES' AUTUMN FOURLSOMES : LADY ALNESS AND MISS LEETHAM, WINNERS ; AND MRS. CROSTHWAITHE AND MRS. COOPER, RUNNERS-UP (L. TO R.). Lady Alness and Miss Leetham beat Mrs. Crosthwaite and Mrs. Cooper at the twentieth. They were in the final last year and in the semi-final in 1925.



THE WEDDING OF VISCOUNT KNOLLYS AND MISS MARGARET COATS : THE BRIDE AND BRIDEGROOM.

Lord Knollys is the second Viscount. His bride is the only daughter of Sir Stuart Coats, the second Baronet, of Auchendrane.

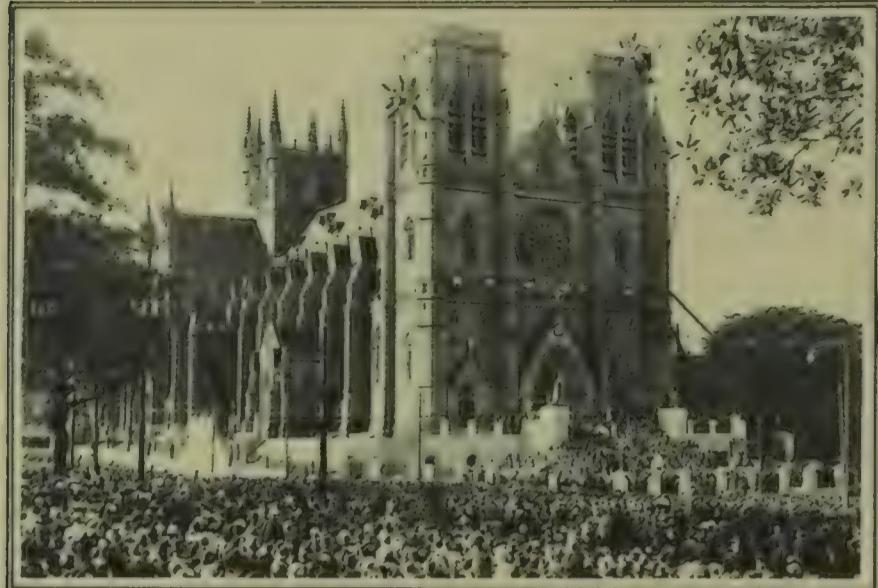


A WOMAN WINS THE HISTORIC NEWMARKET TOWN PLATE : MISS RICKABY, ON BOGUS, BEATING MRS. A. HEALD, ON DUC DE GUISE. The Newmarket Town Plate, which is run over four miles, was instituted in 1666. In this year's race, the only man competing finished a bad third ! There were four ladies "up."



THE WEDDING OF THE BISHOP OF NORWICH AND MISS JOAN DUDLEY-RYDER : THE BRIDE AND BRIDEGROOM. Dr. Pollock has been Bishop of Norwich since 1910. He is sixty-four. His bride is the daughter of the Rev. A. Dudley-Ryder.

ROYAL AND OTHER OCCASIONS: CEREMONIAL AND PROCESSIONAL SCENES.



A GREAT ROMAN CATHOLIC GATHERING IN SYDNEY: THE CROWD ROUND THE NEW CATHEDRAL OF ST. MARY'S DURING THE OPENING CEREMONY.

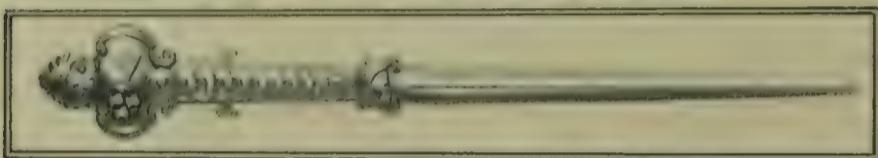
At the time of the Eucharistic Congress at Sydney last month, Pontifical High Mass was celebrated in the new St. Mary's Cathedral, on the occasion of its opening, in the presence of the Papal Legate, Cardinal Cerretti, and an immense congregation. After the Mass, the Cardinal unveiled a bronze statue of Cardinal Moran at the main entrance to the cathedral.



SIR JAMES BARRIE (IN SOFT HAT, BEHIND THE MACE-BEARER) AT JEDBURGH:

THE OCCASION WHEN HE DESCRIBED MEETING MARY QUEEN OF SCOTS.

Sir James Barrie on October 11 opened a bazaar and fancy fair at Jedburgh, the county town of Roxburghshire, to raise funds for maintaining the house which Mary Queen of Scots occupied during her residence there in 1566. In a characteristically whimsical speech, Sir James described a ghostly interview he had had with the hapless Queen during the previous night.



THE GOLD-HANDED KEY, SHAPED LIKE A PAPER-KNIFE, PRESENTED TO THE KING FOR OPENING THE NEW BRIDGE AT NEWCASTLE-ON-TYNE.



THE KING PERFORMING THE BRIDGE-OPENING CEREMONY: HIS MAJESTY USING THE KEY, WHICH MADE AN ELECTRIC CONTACT.

The King and Queen received an enthusiastic welcome when they visited Newcastle-on-Tyne on October 10, and his Majesty performed the ceremony of opening the magnificent new bridge over the river between Newcastle and Gateshead. A full-page photograph of it appeared in a recent issue of this paper. In asking the King to open it, the Lord Mayor of Newcastle mentioned that



AFTER THE OPENING OF THE LARGEST SINGLE-SPAN BRIDGE IN EUROPE: THE KING AND QUEEN IN THEIR STATE CARRIAGE CROSSING THE NEW BRIDGE AT NEWCASTLE-ON-TYNE.

it is the largest single-span bridge in Europe. His Majesty was presented with a gold key by Sir Arthur Dorman, head of the contracting firm. The key was shaped like a paper-knife, and has an 18-carat gold handle, with the arms of Newcastle and Gateshead in coloured enamels. It was designed and made by the Goldsmiths and Silversmiths Co., of 112, Regent Street, London.



AN AMBULANCE "PROCESSION" IN EGYPT: STRETCHER-BEARERS WITH A MAN RESCUED BY AEROPLANE AFTER BEING LOST IN THE DESERT.

Two well-known men in Cairo, Ibrahim Fouad Bey and M. Gino, with a mechanic, a chauffeur, and a Bedouin, recently motored into the Helwan desert, beyond the Pyramids, on a shooting expedition, and did not return. Aeroplanes went in search of them. Eventually the Bedouin arrived at Giza, and reported that the car had broken down. After being missing for seven days, the party were found in an exhausted condition. They were brought back by aeroplane, and taken to hospital, where they made good progress towards recovery.



THE PREMIER RECEIVES THE FREEDOM OF KIDDERMINSTER IN A CASKET FORMED LIKE A CARPET-WEAVER'S SHUTTLE: MR. BALDWIN (LEFT) ACCEPTING IT FROM THE MAYOR.

The Prime Minister received the Freedom of Kidderminster on October 15, in recognition of "his eminent services to the country and the British Empire." The casket, which was the work of Messrs. Elkington and Co., Ltd., of Birmingham and London, symbolises the town's chief industry, taking the form of a carpet-weaver's shuttle. It is of silver with the two ends in gold, to represent the brass ends of the original. Mr. Baldwin was born at Bewdley, only three miles from Kidderminster. He and Mrs. Baldwin were also presented with a Wilton carpet.

FROM THE WORLD'S SCRAP-BOOK: NEW ITEMS OF TOPICAL INTEREST.



BYZANTINE RELICS AT BUTRINTO : A BAPTISTERY OF THE FIFTH CENT. A.D., WITH A MARBLE FONT AND FINELY PRESERVED MOSAIC PAVEMENT.

Discoveries of great interest have been made by Dr. Luigi Ugolini, head of the Italian Archaeological Mission to Albania, at Butrinto, situated on a promontory near Corfu. The place is mentioned in Virgil's "Æneid" (Book III.), as the scene of a meeting between Æneas and Helenus (Priam's son), who built there a miniature reproduction of Troy. The discoveries represent successive periods—prehistoric, Greek, Roman, Byzantine, and Venetian. Remains of the Greek city walls



GREEK SCULPTURE FOUND AT BUTRINTO : A BEAUTIFUL HEAD.

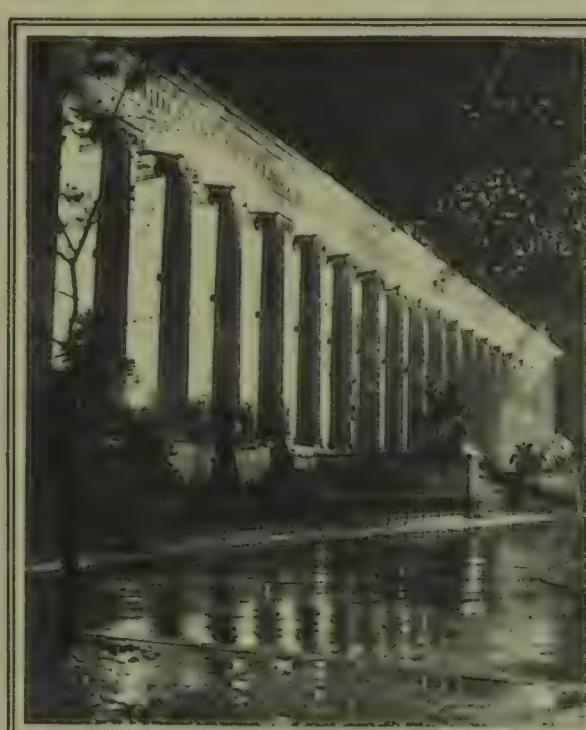
of the fifth century B.C. include two monumental doorways, one (here illustrated) with a lion felling a bull carved over the architrave. It recalls the Lion Gate at Mycenæ. To the Roman period belong some beautiful sculpture of Greek workmanship, including a statue of a woman, possibly by Praxiteles. The chief Byzantine relic is a baptistery of the fifth century A.D., with sixteen granite columns that supported the roof, and a marble font amid a mosaic pavement.



REMARKABLE DISCOVERIES AT AN ALBANIAN "TROY": THE ARCHAIC "GATE OF THE LION" AT BUTRINTO.



BERLIN UNDER SEARCHLIGHT ILLUMINATION : A PICTURESQUE VIEW OF THE NATIONAL GALLERY AND ADJACENT STATUARY.



BERLIN ARCHITECTURE ILLUMINATED BY SEARCH-LIGHT : THE COLONNADED MUSEUM IN THE LUSTGARTEN. The grandiose architecture of Berlin looks its best, perhaps, by night, when illuminated by the rays of searchlights, as seen in these picturesque photographs. The information that accompanied them is somewhat fragmentary and does not state whether the illuminations took place in connection with any particular occasion. The inscription on the Museum shown in the centre photograph records that it was founded in 1828 by Frederick William III. (King of Prussia), "in his zeal for antiquity and the liberal arts."



A PICTURESQUE VIEW OF A GREAT BUILDING IN BERLIN : THE TOWER OF THE STATHAUS UNDER SEARCHLIGHT.



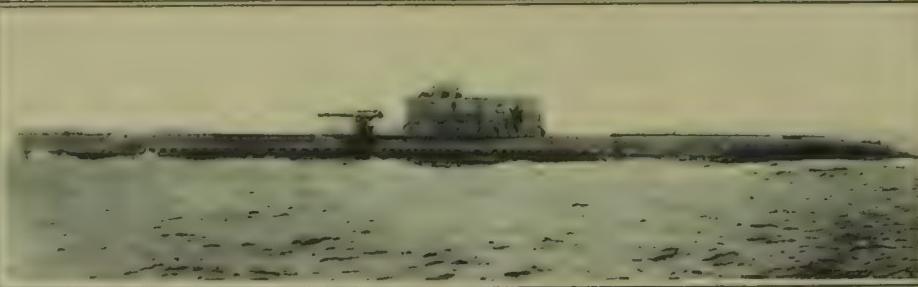
THE LATEST MOTORING LUXURY SHOWN AT OLYMPIA : SOMETHING NEW IN MOTOR-CARAVANS : AN ENCLOSED CAR IN THE FORM OF A BUNGALOW, WITH ITS TRAILER, EXHIBITED IN THE MOTOR SHOW AT OLYMPIA.

Motor-caravans, in the building of which the firm of Eccles holds a leading position, were well represented in the recent Motor Exhibition at Olympia. As the left-hand photograph shows, the latest refinement in their equipment is the provision of a bath—a luxury that adds so much to



the comforts and amenities of travel. A motor-caravan might be described as a cottage or bungalow on wheels, and the picturesque vehicle seen in the right-hand illustration goes far to render such a description literally true, as regards outward appearance as well as interior accommodation.

AN EPIDEMIC OF DISASTERS: ACCIDENTS BY LAND, SEA, AND AIR.



A FRENCH NAVAL DISASTER: A SISTER SHIP OF THE SUBMARINE "ONDINE," REPORTED SUNK WITH 43 MEN.

On October 12 the captain of the Greek steamer, "Ekaterina Coulandris," on arrival at Rotterdam, stated that his ship had been in collision with an unknown submarine off Vigo on October 3. The French Ministry of Marine thought it must be the "Ondine," and ordered Destroyers to the spot. The "Ondine" carried 3 officers, 10 petty officers, and 30 men.



AFTER THE FATAL R.A.F. CRASH AT HENDON DURING A DISPLAY BEFORE THE SULTAN OF MUSCAT: THE WRECKAGE.

While the Sultan of Muscat and Oman was watching an air display in his honour at Hendon Aerodrome, on October 11, a fatal accident occurred to a machine piloted by Flight-Lieut. W. E. Somervell, A.F.C., accompanied by Corporal Loud. The machine was flying past the grand stand, when its tail snapped off and it nose-dived to the ground. Both occupants were killed.



A GREAT BUILDING COLLAPSE IN PRAGUE, WITH MUCH LOSS OF LIFE: TROOPS AND FIREMEN ON SALVAGE WORK AMONG THE DÉBRIS.

In Prague, on October 9, a new eight-storeyed iron-and-concrete building, which was almost completed, collapsed and buried a large number of workmen as well as some passers-by. By the next day, 21 bodies had been recovered, but about 26 people were still missing. Troops and firemen directed salvage work. The architect of the building was reported to have shot himself.



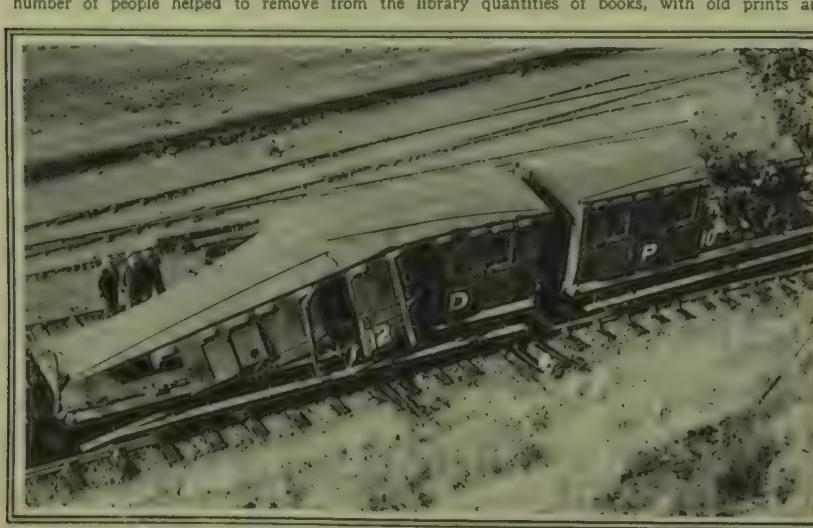
A REMARKABLE PHOTOGRAPH OF A COLLAPSING WALL AND CHIMNEY (BEYOND): FIRE SCENES AT A CHISWICK WALL-PAPER WAREHOUSE.

Fire broke out on October 11 in the warehouse department of Sandersons and Sons, Ltd., wall-paper manufacturers, in Chiswick High Road. The premises adjoin a public library (in Duke's Avenue), the back of which was damaged by the collapse of part of the factory wall. A large number of people helped to remove from the library quantities of books, with old prints and



THE SAME WALL COLLAPSE (AS IN ADJOINING PHOTOGRAPH) THAT DAMAGED A PUBLIC LIBRARY: THE CHISWICK FIRE.

pictures of Chiswick, which were dumped then on the roadside and later taken away in motor-vans. The library will have to be closed for some time. The warehouse was gutted, and much valuable machinery was destroyed, but the employees escaped injury. Four firemen were overcome by fumes, and three others were injured and taken to hospital.



AFTER A HEAD-ON COLLISION AT 30 MILES AN HOUR: WRECKED CARRIAGES ON A G.W.R. BRANCH LINE IN WALES.

One man was killed and six injured in a head-on collision between a passenger train and a colliers' train, on a branch line of the Great Western between New Tredegar and Abertysswg, at about 11 p.m. on October 9. It was surprising that the casualties were not heavier, as both trains were said to be travelling at some thirty miles an hour, and the front coaches were telescoped. Most of the passengers, however, were in the rear coaches.



THE GLASGOW TUNNEL COLLISION IN WHICH TWO MEN WERE KILLED AND 49 PEOPLE INJURED: WRECKED COACHES.

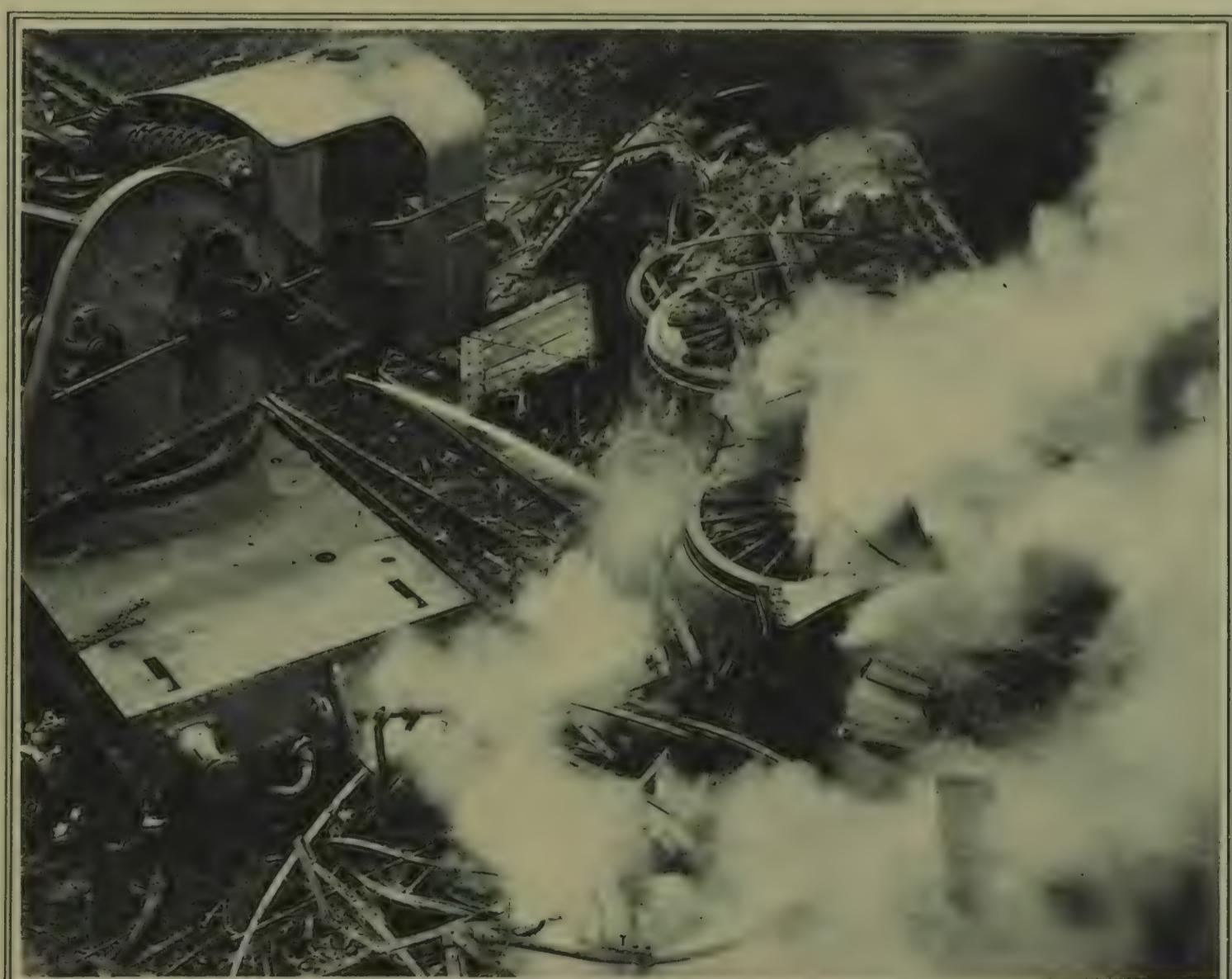
In a tunnel leading out of Queen Street Station, Glasgow, at about 10 p.m. on October 12, an engine drawing empty carriages ran into the rear of an express bound for Edinburgh and London, which had stopped in the tunnel. Two men were killed and forty-nine persons injured. One of the dead was a man who had been married only three hours before, and his bride was seriously injured, as also were another newly married pair. Another train approaching was fortunately stopped.

FOG, COLLISION, AND FIRE: AN APPALLING RAILWAY DISASTER.



SHOWING THE UPRAISED METAL FRAMEWORK OF A BURNT CARRIAGE FROM WHICH A PASSENGER WAS THROWN ON TO THE BRIDGE ABOVE : FIREMEN PLAYING A HOSE ON THE WRECKAGE OF THE LEEDS-BRISTOL MAIL TRAIN THAT COLLIDED WITH TWO GOODS TRAINS AT CHARFIELD, IN GLOUCESTERSHIRE.

THE OVERTURNED ENGINE OF THE EXPRESS AFTER IT HAD PLUNGED UNDER THE BRIDGE AND CUT IN HALF A SECOND GOODS TRAIN APPROACHING FROM THE OPPOSITE DIRECTION : SALVAGE OPERATIONS AFTER THE CHARFIELD DISASTER, IN WHICH AT LEAST FOURTEEN PEOPLE PERISHED.



One of the most terrible railway accidents of recent times in this country occurred in the early morning of October 13, at Charfield, in Gloucestershire, some seventeen miles from Bristol. During a thick fog, the night mail train from Leeds to Bristol, travelling, it is reported, at high speed, collided at 5.20 a.m. with the engine of a goods train that was backing off the main line, and would have got clear in another ten seconds. The engine of the express struck the goods train engine a glancing blow, jamming it against the side of a bridge from which it was emerging. The express engine then plunged through the bridge, collided with and cut in two a second goods train approaching on the up line, and then

overturned. Meanwhile the first three coaches of the express were telescoped and piled in a mass of wreckage. The second coach reared up and came to rest with the front overhanging the bridge parapet. One passenger was thrown on to the bridge roadway. The fourth and last passenger coach was less badly damaged. The worst feature of the disaster was that the wreckage under the bridge soon caught fire, owing, it is said, to explosions of gas, and the flames spread quickly to the rest of the train. It was impossible to extricate some of the imprisoned passengers. The charred remains of 14 people, including at least 5 women, were recovered, and some 30 people were taken to hospital.

The World of the Theatre.

By J. T. GREIN.

THE TURN OF THE TIDE.—VOCIFERATION.

THERE is an old French proverb which time and again is applicable to our theatre. It runs: "Those people whom you pronounce dead are doing wondrously well." Three months ago, just before the arrival of the Silly Season, the cry was: "The drama is going to the dogs; our theatre is dying of

"A Damsel in Distress" made a mark by its delicious audacious humour; J. Hastings Turner frolicked in "The Lord of the Manor"; as I write, John van Druten adds to his laurels in "Diversion"; at the St. Martin's "Knight Errant" draws crowds to see an amusing play and an exquisite actor, Hugh Wakefield. Foreign adaptations—this time not from America, but from Austria and Germany—inaugurated two managements—that of Leslie Faber and Ronald Squire with Yvonne Arnaud as leading lady unsurpassed in "By Candlelight"; and that of Matheson Lang, a most welcome *revenant*, in "Such Men are Dangerous."

Criticism may vary on several of these productions, to which I could easily add a few more; but one thing is patent. The public has found its way back to the theatre; the public—despite the cinema and the new wave of the talking-film—has recovered its interest in the theatre, is ready with its purse; the "house full" boards are out in battalions; wherever you go, the theatre is a topic. No one asks: "What should I see?" The cry is: "How can I see all the plays that are running in London just now?" There are pro-

phecies, too. Have not the two veterans, Henry Arthur Jones and Arthur Pinero, work at hand ready for the fray; has not Monckton Hoffe finished a new play; are there not whispers of a coming "Shaw"; are not the programmes of the play-producing societies full of munitions? And more Ibsen—at Everyman and Kew, and anon at Wyndham's with Constance Collier as Rebecca in "Rosmersholm"; more Strindberg at the Arts Theatre; "Thunder on the Left" at the Kingsway; a long, long line of things to come? Indeed the tide has turned, and let us hope and pray that it may not be stemmed.

The other day I referred to noisy productions of the American type. Since then another observation, as old as the hills, yet rarely commented upon in criticism, has compelled a query. I have recently seen many plays, modern and classic; these plays contained episodes which the Germans aptly call *massen-scenen*, and on every occasion I found that when a crowd of actors spoke at the same time there was such a hullabaloo on the stage that it was often most difficult to grasp the sense, let alone the words, of the dialogue. The effect may be overwhelming, but is certainly disconcerting. Things may be said in these scenes which are apposite to the action. If they are drowned in semi-articulate noises they may cause the audience to lose the thread and trend of the action, and with it their interest in the play. The obvious defence is that, if you look on at a crowd in the open or in a room, the vociferation leads often to a babel of voices: whenever a multitude of people speak at the same time words are

drowned in the volume of sound, and, despite it, their meaning can easily be discerned. I admit this; but the application of such realism to the stage clearly demonstrates a certain want of perception. The stage can never be entirely akin to reality. Every actor will tell you that the first thing he has to learn is to move about (the stride on the stage is a different thing from the strut in ordinary life) and to speak more distinctly than in ordinary conversation. To be too lifelike on the stage leads to that inaudibility of which latterly we hear so many complaints.

That is one side of the question. The other is one of tradition. Why, in plays laid in bygone times, do the actors indulge in unnatural intonations? Why, when they are in groups, do they either bawl or chant or adopt funereal tones? Why, in domestic scenes—particularly when they speak verse—do they raise their voices beyond the natural pitch and prefer "thunder" to the subdued power of restrained utterance? The old excuse was that the rhythm demands it, that the more weighty the declamation the greater the impression on the audience. But that is an exploded notion. One of the advantages of "Hamlet" in modern clothes was—whatever the antagonists may say to the contrary—that the actors spoke in an absolutely modern way; that they restrained their voices in the poignant scenes, with the result that many passages, free from vocal trappings or ornateness, stood out in dramatic effect and brought us nearer to the inner meaning of the words. One of the great merits of Reinhardt's unsurpassed Shakespeare performances is the symphonic attunement of voices and words. In his *massen-scenen* each individual stands out from the din. Hence the hearer is able to follow the action from the very beginning instead of having to strain ears and intellect to follow the story. I saw the other day a historical play the first act of which contained many characters. They were all shouting—or let me more politely call it reciting—at the top of their voices. The story was intricate, difficult to follow unless one had read the play; it sounded very imposing, but it conveyed but a vague impression of what was happening, and I wager that few among the audience had the slightest notion of what it all meant. And I have seen countless Shakespearean performances which, had I not been conversant with the text, in some scenes would have offered nothing but chaos to my ears. This vociferation, in all its various phases, is almost as great a fault as inaudibility. To modulate voices, to divorce assembled scenes from chaos, is one of the indispensable qualifications of the perfect producer.



A NEW INDIAN FILM IN A HISTORIC SETTING: A SCENE FROM "ANARKALI," OR "THE LOVES OF A MOGHUL PRINCE"—A PERSIAN MERCHANT CELEBRATES HIS DAUGHTER'S FIFTEENTH BIRTHDAY.

inanition; there are no plays, or those there are, with very few exceptions, are contemptible." Never was there such a crop of failures as in the first six months of 1928—it was even worse than immediately after the war, when "rot" was the order of the day. During January-July, 1928, many theatres had great trouble to get rid of dead-head paper; nothing paid—in proportion to the numbers of thousands of the vast population; short runs of three or five days were not uncommon; there is a record of a matinée—gross receipts £1 15s., and every seat vacant in the pit! The voice from the minaret sounded the death-knell. Tears of ink were spilled over the moribund theatre. Experts pictured dark visions of the future—the cinema was ever held up as a bogey-man.

Only here and there one heard, faintly, the counter-cry of those who remarked that such phases are temporary and, for centuries, have been as recurrent as the ebb and flow of the sea. After all, there were a few good plays running in London; there was some new talent in the bills; and as for those awful crook-plays, they were merely an epidemic, like influenza. Still, this spring of 1928 was a parlous spectacle in the world of our theatre. When foreigners came and wanted to see an intellectual play, the selection was most awkward—one pointed to "Young Woodley," and one or two others, mainly from America; but, on the whole, there was little to recommend except musical comedy and revue. The best plays were to be seen at Everyman, at the Arts Theatre, sometimes on a Sunday; the London repertory, on the whole, was negligible as a manifestation of home-grown activities. One could hardly blame our alien visitor for going home and telling his folks that, at any rate for the time being, the London theatre was barren, albeit the acting was capital.

Then, all of a sudden—just as, after our unpromising May, 1928 burst into a summer of undreamed-of glory—the theatre followed suit. June brought us Leon M. Lion's brilliant Galsworthy cycle—"Justice" and "Loyalties"—still attracting the playgoers of home and all lands; July gave us John Drinkwater's village play, "Bird in Hand," and Monckton Hoffe's "Many Waters," a human document full of palpitating life. Then, after a short lull when London moved seaward, came August, and, with it, such a sudden and complete turn of the tide as even playgoers of generations hardly remember. Play after play was a *coup*. Marie Tempest triumphed in Brandon Thomas's "Passing Brompton Road," delightful, fanciful badinage; at the New, Hay and Wodehouse's



THE FAMOUS MIRROR HALL IN AKBAR'S PALACE AT LAHORE MAKES A MAGNIFICENT SETTING FOR A FILM PICTURE OF HIS COURT: DANCING BEFORE THE EMPEROR—A SCENE FROM "ANARKALI," OR "THE LOVES OF A MOGHUL PRINCE."

As noted on the opposite page, under another scene from the same picture, the growing film industry of India has the advantage of being allowed to use historic buildings which provide magnificent settings. Thus the scene shown above, representing a dancer before the Mogul Emperor Akbar, was filmed in his original palace at Lahore, while many of the accessories and costumes were lent by the Indian Department of Archaeology.

MOGHUL PALACES USED FOR INDIAN FILMS: INCOMPARABLE SETTINGS.



MOGHUL ROMANCE FILMED IN A MOGHUL BUILDING: A ROOM IN DELHI FORT, WITH EXQUISITE MURAL DECORATION AND MARBLE SCREEN, AS SETTING FOR A SCENE IN "ANARKALI"—SHOWING SITA DEVI IN THE NAME PART (LEFT).

Film-production in India, a young but growing industry, is making a strong bid for popularity in the West as well as at home. One great asset which it possesses is the permission to use the magnificent Moghul palaces of India as settings, which add enormously to the beauty and interest of historic scenes, coupled with the help and advice of the Indian Archaeological Department, under Sir John Marshall, in the matter of costumes and other accessories. A notable example of such productions is the film "Shiraz," based on a tragic story associated with the Taj Mahal at Agra, scenes for which were made in that famous building. It was stated recently that "Shiraz" was about to be released by British Instructional

Films, and would shortly be presented in London at the Empire Theatre. The new film illustrated above and on the opposite page is entitled "Anarkali," or "The Loves of a Moghul Prince," telling of the love of Prince Saleem (afterwards the Emperor Jehangir) for a harem slave-girl named Anarkali, who came to a tragic end through the jealousy of a rival. The title part is played by Sita Devi, who also had a leading part in "Shiraz" and "The Light of Asia." The last-named film was produced by the Great Eastern Corporation, of Delhi, and so also has been the new film, "Anarkali," various scenes for which have been taken in historic buildings at Delhi, Agra, and Lahore.



IN the sixteenth and seventeenth centuries, when the possession of a watch was a sign of prosperity, if not of wealth, the townsman would depend upon the church clock, and the countryman upon the sun. The latter would need no adventitious aid whatever, for, if the sky were overcast, hunger would tell him when to dine. The more sophisticated, or the more conservative, might prefer a sundial to a complicated mechanism of wheels and springs. Thus one finds many little portable sundials, some vertical and some horizontal. A third kind, somewhat rare, was a little circle of brass engraved on the inner surface with numbers representing the hours; opposite these numbers was a little hole in a slide which covered a slit in the rim. The slide could be moved according to the month (the signs of the Zodiac were engraved on the outer rim), and, when the instrument was held up to the sun, a ray of light came through the little hole on to the hour numerals.

The pillar dial, the most common form of which was a simple ivory column, was a more elaborate instrument, and lent itself to considerable adornment. What I believe to be a unique specimen, and of great sentimental interest, is illustrated here. I am particularly asked to point out that it is not for sale. Pillar sundials of this type are not uncommon. Cases of instruments are known, but are rare. But the combination of the two in so charming an example

FIG. 1. QUEEN ELIZABETH'S PORTABLE SUNDIAL AND CASE OF INSTRUMENTS: AN EXAMPLE OF THE PILLAR TYPE IN SILVER FINELY ENGRAVED.

is, to the best of my knowledge, unique. Add to this the fact that the instrument bears Queen Elizabeth's monogram, and it will be readily understood that the piece is of exceptional interest.

At first sight it is a not uncommon type of dial of the finest workmanship; it is of silver, beautifully engraved, and, excluding the ring at the top, just four inches in height. As in all other pillar dials, the gnomon, which casts the shadow, is inserted in a hole at the side. It may be of interest here to point out that a dial prepared for a particular place is useless for another place in a different latitude. That is, of course, a "vérité de La Palice"—everybody knows it—but I for one did not realise until I looked into the matter that a horizontal dial for a certain latitude will be a vertical dial for a latitude which is the complement of the first: thus

A PAGE FOR COLLECTORS:

QUEEN ELIZABETH'S PILLAR SUNDIAL.

By FRANK DAVIS.

a horizontal dial for our latitude of $51\frac{1}{2}$ ° would have to be placed in a vertical position facing south in latitude $38\frac{1}{2}$ ° (*i.e.*, 90° less $51\frac{1}{2}$ °).

To give some idea of the variety possible in these charming toys, it will be sufficient to mention the following examples which I have recently examined: (1) A little French seventeenth-century dial in ivory, very similar in form to the illustration—and, as I have pointed out, the most usual type; (2) A brass pillar dial made at Munich in 1567 as part of a large instrument. This is a four-sided pillar with a knob on top; (3) A sixteenth-century Italian pillar dial in the form of a Corinthian column, surmounted by a terrestrial globe.

It is impossible to catalogue the various conceits of German craftsmen of the later Renaissance: they let their imagination run riot, and produced the oddest results. Two particular specimens will give some idea of their efforts to be original. The result in each case is quaint rather than beautiful. The first is a cross, about four inches in height and half an inch from front to back, surmounted by a small horizontal dial. The second is a gilded hexagonal cup, or, rather, goblet, with a dial planted inside. The effect is incongruous in the extreme, but delightfully naïve and entertaining:

The example illustrated (Fig. 1) came up at a country sale and fetched £14, no doubt because no expert horologist happened to be present. It was later sent to one of Sotheby's sales, where Mr. Percy Webster, the present owner, bought it for £150. It is sufficient to glance at the second photograph (Fig. 2) to realise that this pretty toy is unique, not merely in the amusing multiplicity of its contents, but in the care and artistic restraint lavished upon them by the unknown maker.

The pierced top is for use as a scent pomander. Inside, packed away in a most ingenious manner,

are the following instruments: A knife and fork, with a pen at the end of the fork handle. (The fork is the typical two-pronged utensil of the period. The metal pen still puzzles the owner: were metal nibs in use at this time, or is this a later addition when the original quill was broken?) A pair of scissors with folding handles, most beautifully engraved in the finest Renaissance tradition. A pair of dividers: the octagonal knob is a favourite convention of sixteenth-century workers in metal; a small spoon; a horizontal dial with a compass; a sand or pounce box; an inkpot; a watch with catgut and without balance spring, engraved with the maker's initials, "G. K. V."—also "London"; a seal engraved with the monogram of Queen Elizabeth, thus—EAB

"G. K. V." is so far untraced. The word "London" would appear to have been added as an afterthought, as it is cut below the gilt, whereas the maker's initials are gilded. Moreover, the workmanship points to a Flemish origin. A simple explanation would be that the instrument was brought to London by a London watchmaker and sold as a native product. It is, however, possible that the unknown "G. K. V." settled down in person in this country, and merely forgot to engrave "London" at the same time as his initials. The point is of no importance, but it would be of interest to penetrate the mystery of the initials, for the man, whoever he was, was a craftsman of a high order. The ornamentation on the scissors is almost Holbeinesque in its classical restraint. (Holbein, by the way, did design cases and decoration for clocks and sundials for the Bavarian Nicholas Cratzer, who became clockmaker to King Henry VIII.—or, as the original records have it, "deviser of the King's horologies and astronomer.") "G. K. V." might, of course, have executed this commission for Bartholomew Newsam, clockmaker to Queen Elizabeth.

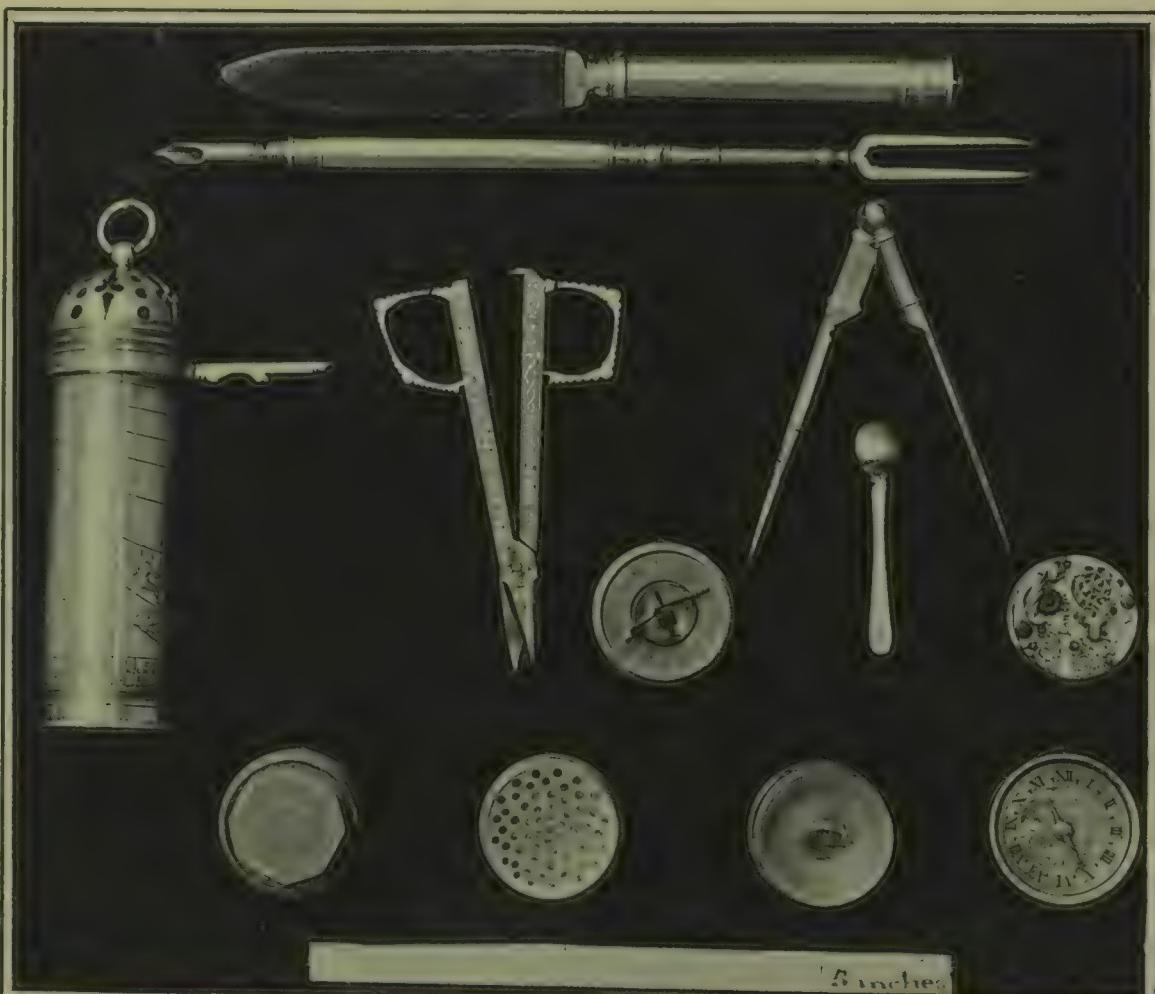


FIG. 2. UNIQUE IN THEIR MULTIPLICITY AND CRAFTSMANSHIP: THE CONTENTS OF QUEEN ELIZABETH'S PORTABLE SUNDIAL (4 IN. HIGH, EXCLUDING RING AT TOP) AND CASE OF INSTRUMENTS.

Reading from the top and from left to right, the objects above are—a knife; fork and pen (combined); pillar dial, with gnomon in position and scent pomander (the pierced top); scissors with folding handles; pair of dividers; spoon; horizontal sundial with compass; the Queen's monogram engraved; a sand or pounce box; inkpot; and watch.

Photographs by Courtesy of the Owner, Mr. Percy Webster.

The whisky of the Empire

The name "Haig" is, in the whisky world, synonymous with the word "quality." Nothing finer goes into any bottle. Ample stocks of the finest whisky ever made in the Highlands of Scotland are lying in the Haig Bonds, so uniform quality for the future is assured. Haig Whisky is the safest and best beverage for all climates. Doctors agree that it is a fine antidote to acidity.

12/6
HOME
MARKET



13/6
HOME
MARKET



Haig

WHISKY

Fashions & Fancies

CARS AND THE WOMAN
ARE THE TOPICS OF THE
MOMENT, AND MOTORING
FASHIONS ARE RANKING
FIRST IN IMPORTANCE.



A beautiful motoring case from the Goldsmiths and Silversmiths Company, of 112, Regent Street, W. It is of figured calf equipped with luxurious fittings.

The Season's Smartest Furs. Every year sees the rise or wane in popularity of some of the costliest furs. This season, dyed ermine is the very latest innovation, making sleek coats in wonderful shades of "café au lait" and "cream." The latter is a lovely tint for an evening coat. I have seen one of these made with decorative double sleeves hanging in long points. Fox, dyed to the same elusive shades, is used for the huge collars. Altogether, there are three distinct types of fur coat this year—one the straight, tubular line carried out chiefly in brown and grey caracul, brown American broadtail, and sheared lamb; the second with a full, loose back, usually expressed in mink, Persian lamb, and squirrel; and the third a more elaborate coat with dipping points or scalloped edges. The cuffs and collars are really enormous this year, the former cut in amusing little points in the centre of the back, and the latter with points reaching above the elbow. Fox is the most universal trimming, but unplucked beaver and otter are also to be seen. Since brown is the fashionable colour this season, you will see American broadtail, squirrel, and moleskin dyed to striking shades ranging from chocolate to chestnut.

Motoring Fashions. So much for the fur coats, which are, of course, the best fashion for the saloon car. For the open car, however, leather is as smart as fur. The new leather coats are as well tailored as a cloth, made very slim and supple, in spite of a warm lining of fleece or camel. One very practical coat for the owner-driver has a zip fastener running down each side from waist to hem, so that, when actually driving, these can be "zipped" open, releasing quite a wide pleat of the leather to give more freedom; and when you step out of the car, they are fastened once more, preserving a slim, unbroken line. Colourings are a little more sober in, leather this year: a great deal of navy blue and nigger, with occasionally a very dark

bottle-green. The latest novelty is to have foot-muffs to match your coat, made of the same leather, and lined in the same way. Some are even bordered with fur to match the coat collar; that is, when it is of not too delicate a variety. Handbags for motoring are, of course, still of the practical miniature dressing-case nature, with toilet fittings and everything you can possibly need at the end of your journey packed away in the smallest possible space.

Leather Coats for the Open Car.

leathers, and are really well tailored. Two of the latest models are pictured on this page. The one on the left is in brown leather lined with velour, price 18 guineas; and the other in green leather trimmed with fur. Other coats of leather can be obtained from 9½ guineas upwards, and short suède jackets range from 7½ guineas. Tweed coats trimmed with fur are another speciality, and can be obtained from 9 guineas, and there is a large collection of delightful wool sports jumpers in many patterns, ranging from 30s. upwards.

Rugs and Accessories.

The first necessity for an open car is a warm rug which will stand exposure and really hard wear. Gamages, of Holborn, E.C., have a very large choice of these ranging from 9s. 11d. to 105s.

Leather coats for motoring are a well-known speciality of Dunhills, of Conduit Street, W.

They are made of soft supple

leathers, and are really well tailored.

Two of the latest models are pictured on this page. The one on the left is in brown leather lined with velour, price 18 guineas; and the other in green leather trimmed with fur. Other coats of leather can be obtained from 9½ guineas upwards, and short suède jackets range from 7½ guineas. Tweed coats trimmed with fur are another speciality, and can be obtained from 9 guineas, and there is a large collection of delightful wool sports jumpers in many patterns, ranging from 30s. upwards.

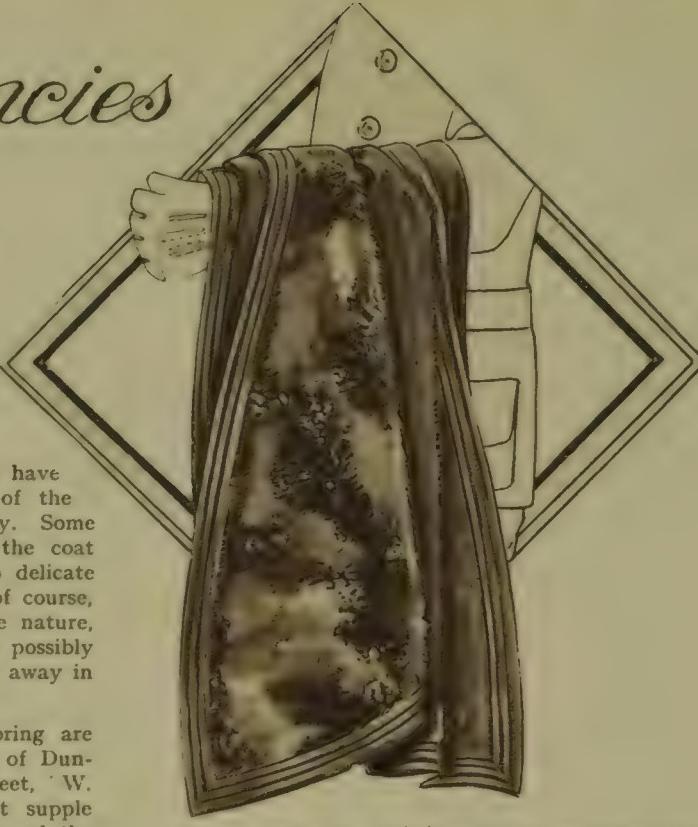
A warm motoring rug of deluge-proof navy-blue box-cloth, lined with chinchilla plush, sketched at Gamages, Holborn, E.C., the home of many practical accessories.

The one pictured above (which costs 90s.) is of real all-wool deluge-proof boxcloth, lined with chinchilla plush or camel velvet. A rug of the same material lined with camel fleece can be secured for 63s. Water-proof rugs lined with navy or plaid cloth are available for 21s. All the latest accessories to do with the car can be found in these salons. There is a new electrically operated signal for showing in which direction you are turning, available for 49s. 6d. It is illuminated at night, and is easily controlled by pressing two buttons. Then amongst the mascots is a wonderfully realistic lizard which screws on to the radiator, and really looks as though it has been caught on it. The colourings are beautifully done, and the price is 35s. Then suède cushions "patched" with gay colours are obtainable in every size and price, and a driver's back cushion, specially designed to support the small of the back, can be secured for 25s. It is a boon to every woman driver, and is made of soft leather, which never becomes hard or lumpy. Cosy motor foot-muffs in strong leather cloth, with a fur lining and edging, can be obtained for 24s. 6d., or for 16s. 6d. in blue or green cloth, also lined with fur.

Motoring Luxuries.

Like everything else that comes from the Goldsmiths and Silversmiths Company, Regent Street, W., the motoring vanity cases and dressing-bags which one sees there are perfect in every detail. Sketched above, for instance, is a leather case in a new figured calf, which not only contains numerous fittings in sterling mounted gilt and engine-turned glass, but has an inner note-case and purse attached by little gold chains, and outside, in the cover, is fitted a race-card book mounted in the same leather. There are other designs in different leathers at varying prices. Another innovation for a car is a flat clock in an unusual design which has a double back, so that, although it is fixed firmly to the dashboard,

it opens easily for winding just like an old-fashioned watch. Amongst the jewellery, the latest cigarette-cases are of coloured enamel depicting dogs and horses, etc., beautifully reproduced. Any design will be copied. It is hardly necessary to remind anyone that this firm have one of the finest collections of pearls in the world.



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THE FEMALE CRIMINAL.

(Continued from Page 716.)

master key, she has many methods. One is to pretend she has come up without her key. She calls the chambermaid to open her door, and expresses ingenuous surprise that one key should fit all the locks. Any pretext will then serve so long as she may handle this key a moment; and a wax impression is the result. She spends much of her time in the lounge; watches the guests unobtrusively; notes the jewels of the women, the appearance of the men; and, in a word, discovers who is worth robbing and which rooms they are occupying. Then, at meal times, when she is sure no one is watching, five minutes with a screwdriver suffice to take out the screws which hold the flap of the bolt, to enlarge the holes, fill them with putty and screw the flap back again.

In appearance, everything is still normal, but a slight pressure will suffice to force the flap from the lintel, and the door is open. The advantage of this method is that the flap will be held by the end of the bolt instead of falling. When possible the "rat" operates by day—but this is dangerous. These hotel thieves are incredibly adroit—at the least change in the victim's breathing they vanish, slip into the light-coloured silk dressing-gown, and walk coolly back to their own rooms. The moment robberies in hotels are reported to the police the method used discloses whether a man or woman has been at work. All keys are examined for signs of the grip of the *ouistiti*; the bolt fastenings are tested, and a trap is set. Unfortunately, I cannot relate what shape this trap takes, for hotel thieves are still legion; but it is extremely rare that the offender is not laid by the heels. The very fact that she has been staying in the hotel for some time, is usually alone, and (if the news of a police intervention leaks out) at once disappears, are so many clues. Most of these professionals have been convicted and are known, and each one has her own characteristic touch. Their male friends are watched, since it is they who generally get rid of the loot; and thus within a short time prison walls put an end to their activities for some years.

Curiously enough, women never try their hand at forgery. A man may imitate another man's signature, but never a woman. Confidence tricks and blackmail, however, are their favourite speciality. Only a few weeks ago a charming young lady obtained some beautiful furs, omitting the formality

of purchase. At her request they were sent to the hotel at which she was staying, for her father's approval. She tried them on, and in the most natural manner opened the door of an adjoining room and called "Daddy, daddy, come and look at these furs—see if you like them!" There was no reply. Again she called, more impatiently this time, stepping through the half-open door. Then, with an indignant "Oh, come along; you need not dress," she slipped into the room and the door shut. The employee waited a moment, then knocked, and finally tried to follow, but found the door bolted. Meanwhile furs and lady had disappeared. A variant of this is to have a friend waiting outside the shop, or in another department. She is called insistently to come and give her opinion, thus giving the thief the opportunity of cleverly slipping away. It might lead to much trouble if the shopkeeper were to collar every young and pretty customer the instant she moves away from the counter! It is difficult to describe the many tricks to which men succumb—for obvious reasons. A very clever system known as the *juge d'instruction*, much used abroad, shows that some women can combine theft with a sense of humour. Many convictions have made them familiar with the methods of the dreaded investigating magistrate, and the knowledge thus gained is adroitly applied. In some fashion a charming woman will contrive to enter into conversation with the man chosen as her victim—not a difficult matter. A series of apparently innocent questions and a sharp eye soon put her in possession of all there is to be known about him: his business, whether he is married or not, what his wife is like if he is—and, above all, whether he is likely to fear a scandal. When they separate—to meet again—the woman's partner follows him and checks the information thus obtained.

At the next appointment, which may be merely for a chat and a drink, his lady friend knows exactly with whom she is dealing. There are many ways in which she can rob him of money and valuables. Should he discover the theft at once, he is confronted with her intimate knowledge of his affairs, and offered the alternative of scandal or silence. Should he leave without having noticed anything wrong, he is again followed by the confederate—who is usually a woman. Perhaps he realises in the street that he has been robbed, and turns to go to the nearest police station. If so, the partner steps up to him and informs him, with a grim smile, of the dangers to which he will be exposed by complaining to the

police. In nine cases out of ten the man thinks better of it. Should he be exceptionally determined, his money and valuables are returned there and then, on the understanding that he will let the matter drop. Here again, as in the case of pickpockets, the watching detective is best able to cope with these audacious thieves. He has studied their methods, and knows them by sight, or recognises them from the police charts. A formidable and insidious form of blackmail is known as the "clairvoyant's letter." For days or weeks the female criminal shadows the man chosen until she has gathered enough details to terrify him. He receives a first letter, in which all his acts of the past few weeks, descriptions of the people he has met, and even fragments of conversations, are faithfully reported. He is warned that his life for many months past is known to the anonymous writer, and, unless a certain sum be forthcoming at once, the information will be sent to his wife, family, or employers. The writer's apparently uncanny and intimate knowledge of his affairs comes as a shock—a guilty conscience does the rest. Every person receiving such a missive should seek the help of the police, who know how to act discreetly when dealing with such cases. The blackmailer would be arrested before any harm could be done.

In these schemes evolved by the female criminal the man is always at a disadvantage. The laboratory experts are, however, gradually classifying methods, characteristics, finger-prints, photographs, and especially handwriting, so that the police know at once for whom to seek. It is perhaps little known that those self-styled guides—slinking, furtive creatures who infest the centres of all European capitals—frequently work in league with female thieves and blackmailers. It is their business to show a stranger the numerous places of amusement, and to ply him with drinks which they inform him he must consume in order to "play the game." By devious means, even if he does not wish to do so, he is made to absorb glass after glass of wine and spirits, in cunningly chosen variation, until he is no longer master of his actions. Then he is led to a café, wine-shop, or bar—there are many such—where the last act is played. A powerful narcotic is mixed with his liquor, generally veronal or opium, and he awakes to find himself lying in the gutter in a street he does not know—his pockets empty. Fortunately the French police have realised the danger arising from such parasites, and have arrested many of them. Paris is cleaner for it.



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THE WORLD OF MUSIC.

THE LIFE OF SCHUBERT.

M R. NEWMAN FLOWER'S new life of Franz Schubert comes out at an opportune moment for those whose interest in the composer has been aroused by the centenary publicity. Schubert is the subject of the longest article in Grove's "Dictionary of Music"; and of all the composers of the last hundred years, he is the one whose reputation has had least ups and downs. To Sir George Grove and to most of the nineteenth century, Schubert was one of the greatest of composers. He was not ranked quite with Beethoven, and, like all song-writers and symphonists, he was thrust into the shade by the enormous figure of Wagner, which occupied all the limelight for more than a generation. But, on the other hand, he never had the immense vogue nor the corresponding decline of Mendelssohn, although there can be no doubt whatever that he was the better man.

As a song-writer Schubert has held undisputed the first place in the history of music. Nobody has approached his output of songs in number, variety, and quality. Without making invidious comparisons, one can say that the finest of Schubert's songs at least hold their own in quality with the very finest of Beethoven, Brahms, Schumann, and Wolf; but none of these men had the range and fertility of Schubert in this form. Moreover, there is a spontaneity, a richness of invention, and a dramatic power in Schubert's songs which are superior to those shown in the songs of any other composer, although some may have qualities which he has not got. Unfortunately, only a few of his songs are known to the public of to-day, because few singers can sing and few accompanists can play Schubert's songs, while those who can tend to sing the same songs again and again. But, who can listen to such a magnificent song as "Der Doppelgänger" unmoved? There is not another song like it in the history of music. But the man who wrote "Der Doppelgänger" and "Der Wegweiser," and the profound sadness of "Die Winterreise," also wrote that gay, rippling "Auf dem Wasser," the magnificently rhetorical "Gruppe aus dem Tartarus," the dramatic "Erl-König," the beautifully pensive "Der Lindenbaum," and the enchanting "Gretchen am Spinnrade."

The fertility of Schubert's genius was extraordinary. Only thirty-one years old when he died, he yet left over six hundred songs (of which dozens and dozens are masterpieces), many fine sonatas, and innumerable pieces for the pianoforte, of which the "Moments Musicaux" and the Impromptus—especially the fine Impromptu No. 1 in F minor—are the best known; a great mass of fine chamber music, masses, and operas and symphonies. He was one of those rare artists who are equally at home in the small and big forms. His C major symphony is one of the great symphonies of the world, and can take its place with the best symphonies of Mozart, of Brahms, and of Schumann. In my opinion, it is closer to Beethoven in power and grandeur of design than the music of any other composer. When one considers the marvellous gifts of this great man, and reflects on the cramped and sordid conditions in which he worked, one cannot but be astonished at the nature of human genius. From whence came this wealth of experience and emotion which poured out of this young, ardent and naive Viennese in such a multitude of beautiful forms? It is not to be explained, because, although Schubert himself declared that he wrote his music out of his talent and his sufferings, his music expresses a wealth of wonderful and strange feeling that could not possibly have come directly from life. It is part of the essential mystery of genius, and it is not to be explained.

Schubert was poor all his life. The total sum which he earned by his compositions during his life is given by Mr. Newman Flower as £575. During the last year of Schubert's life Paganini "gave eight concerts in Vienna and received in a few weeks approximately the same sum as Schubert earned by all his work." This has always happened. There is no relation between the quality of men's work and what they earn for it; and Schubert was, and reckoned himself to be, lucky if he could earn a bare living by his composing, so as to give him the free time to devote to it. As a man, Schubert was straightforward, simple, honest, and affectionate. He had many good friends, and he loved to spend his time eating, drinking, and talking with them. But he was critical also, as the following extract from a letter to Mme. Pachler shows: "Only now I am beginning to realise how well I was at Graz. I am not ready for Vienna yet. True, it is a rather large place, but quite devoid of congeniality, honesty, and fine thoughts, sensible

words, and especially good deeds. One can never quite discover whether one is sane or stupid. There is so much talking, and one seldom arrives at real happiness. Perhaps I have myself to blame for this, owing to my slowness in warming up. At Graz I soon discovered the simple and open way of being part of one another. If I had stayed there longer I should have felt quite at home."

One of Schubert's friends, who has left us his reflections on the different members of Schubert's circle, said of the composer: "Schubert has the right mixture of the ideal and the real"; and Schubert's good sense is to be seen in his letters to his companions. Of Moritz von Schwendt, the famous painter, who as a young man was one of the circle, Schubert wrote to Bauernfeld: "Schwind is like a wool-winder. He has written me two letters, of which one is more confused than the other. I have never known such a mixture of sense and nonsense. Unless he has been producing some very beautiful things in the meantime, he cannot be excused for writing such senseless twaddle."

There is one story told of Schubert which is so extraordinary that it is impossible to write about the composer without mentioning it. There seem to be certain men of genius who possess a habitual inner calm which it is very difficult to disturb. Schubert was seldom angry, and on one occasion he spoke of this: "It happened at Neustift-am-Walde. A jolting vehicle had drawn up in the middle of a meadow that was radiant with buttercups and daisies and multi-coloured wild-flowers. All the passengers were jumping from the carriage, and Schubert was assisting a lady to alight. As he did so he continued his conversation: 'Above all things I must not get angry. For God's sake I must not get angry. For if I do get angry I knock all the teeth out of the mouth of the poor wretch who has angered me.'

"The little lady with the broad-brimmed hat decorated with flowers looked at him in frightened surprise: 'And have you often been angry?' she asked nervously. 'No,' said Schubert. 'Never yet.'"

Schubert was not ordinarily a good talker. His was one of those flashing, intuitive minds which take short cuts and are impatient of the slow step-by-step process of reasoning. "When irritated he spoke in short sentences or took refuge in the Viennese expression 'Wurz' (Nonsense!), or he would utter a brief and cutting sarcasm in Viennese colloquialism.

[Continued on page d.]



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From a designer's point of view the 30-ft. boat is the wrong length. He prefers a 35-ft. vessel, for in the 30-ft. boat it is very difficult to obtain the full headroom of 6 ft., unless the sides are so built up as to make her top-heavy. If, on the other hand, the vessel is made to float lower in the water, she requires more engine power, and the running costs increase. These troubles vanish in the 35-ft. boat, but other difficulties appear. If 5 ft. is added to the length, the additional cost is very considerable, and the vessel ceases to be the poor man's boat. The 30-ft. boat of to-day is, therefore, retained more or less as the smallest and cheapest standard vessel suitable for extended cruises.

It is difficult to be original over the lay-out of the accommodation in a 30-ft. motor-cruiser, owing to her small size, so I have depicted my ideal as a vessel similar to several on the market; but I have

made some attempt to improve her looks. It will be seen that I favour a bath, which is a novelty as far as standard 30-ft. motor-cruisers are concerned. It is formed out of the floor of the lavatory space. The hardened caravanner may ask, "Why have a bath at all? Why not bathe?" Why not, indeed? In warm weather, perhaps; but my ideal boat is for use in the winter as well as summer.

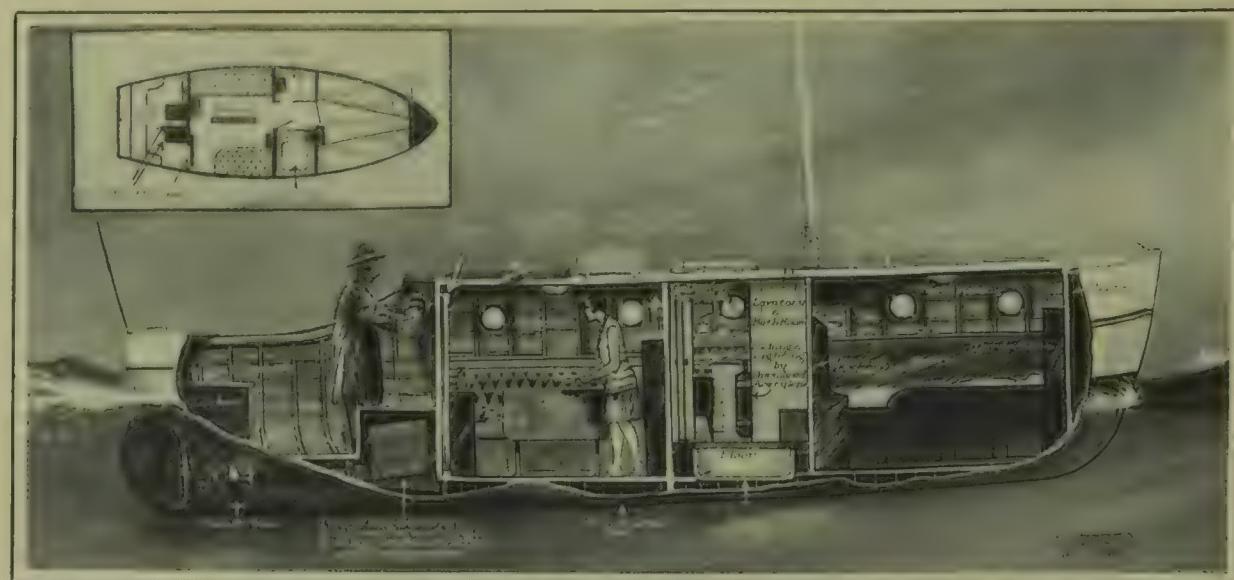
I suppose I am lazy, but I judge the fittings of a small motor-cruiser on its labour-saving arrange-

ments. I hate scrubbing floors and decks. My boat, therefore, for a slight extra cost, is fitted throughout with non-slipping rubber sheeting. I even cover the raised cabin top with this material.

The 30-ft. motor-cruiser is absurdly cheap to run, providing high speed is not required. Many are fitted with single engines of 10-15-h.p., which give speeds of 7½ knots. Personally, I favour two

provisions of the Explosives Acts. Bare running costs of one penny per mile are claimed by certain builders of 30-ft. motor-cruisers, and their claim is justified. Motor-car owners may wonder at this, but they must remember that there are no tyres to buy or a horsepower tax to pay. It is a small price per mile with which to lodge and transport six people to practically any city in Europe.

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CENTRAL (centre of town). Hôtels: Orient, Iles Britanniques, Venise, Louvre, Méditerranée, Majestic, Turin, Atlantic-Malte, Ambassadeurs, Savoy St. George, Europe & Terminus, Excelsior, Gallia.

CENTRAL (centre of town). Hotels-Pension: Princess, Gay, Celine Rose, Londres, Richelieu, California, Florida Cyrnos, Alhambra.

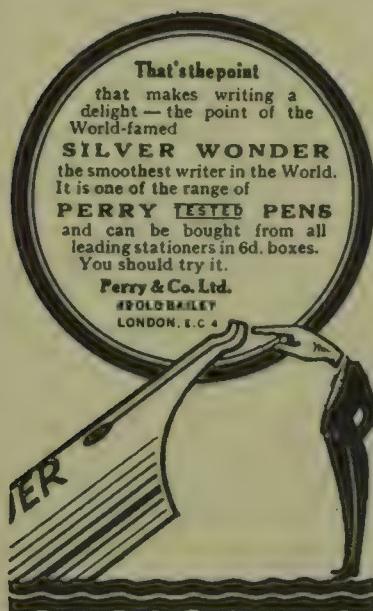
CENTRAL (centre of town and Sea Front). Hôtels: Astoria, Royal Westminster, Regina, Menton and Midi, Balmoral, Paris, Bristol.

GARAVAN BAY (Sea Front). Hôtels: Anglais, Wyders Grand Hôtel, Cecil, Britannia and Beau Site, Beau Rivage, Splendide.

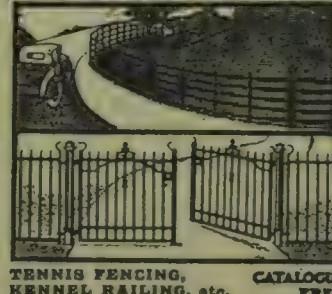
GARAVAN BAY (Sea Front). Hôtels-Pension: Marina.

GARAVAN BAY (slightly elevated). Hôtels: Bellevue and Italie, Garavan Palace.

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and 139-141 CANNON ST. EC4.

"THERMOPYLAE"



MODEL BY
FRANK H. MASON

Length over all, 14½ inches.

This exquisite model of the famous Tea Clipper, "THERMOPYLAE," has been produced in answer to repeated requests for a true model of one of the old sailing ships which should do justice to the grace and beauty of the original vessel, and is an excellent example of Mr. Mason's well-known craftsmanship and "sea-sense" alike in its fine proportions and beautiful finish and detail. Twenty-five reproductions only are for sale, and each will be numbered and signed. The price is Twenty Guineas (packing and transport extra), and orders will be executed in strict rotation.

An example can be inspected in The Sporting Gallery.

THE SPORTING GALLERY
32, King Street, Covent Garden, LONDON, W.C.2

The Woman's Paper

of

To-day and To-morrow

Stage and Society, Films,
Fashions, Fiction, Dogs,
Sport, Golf, Homes,
Motors, Cookery, Books,
Pictures and Personalities

EVE

The Lady's
Pictorial

1/-

Wednesday

HINDES HAIR WAVERS

Ten minutes of HINDES WAVERS whilst dressing will keep the side hair perfectly waved.

THE CHRONICLE OF THE CAR.

A NEW FORM OF VALVE GEAR.

ONE of the most interesting developments in the design of sleeve-valved engines is the recent production by the Arrol-Aster Company of an eccentric valve-shaft embodied in their Show models. The problem of making valves of whatever kind for a motor engine having no reciprocating motion, which must necessarily involve a loss of smoothness and therefore power, has for many years completely baffled engineers. About sixteen years ago two firms, the Italian Itala and the French Darracq, showed engines with rotary valves of two different types. So far as I can remember, the Itala design consisted of a series of ports revolving horizontally in valve-chests; and the Darracq of an overhead gas-distributor in the form of a roller mounted on the tops of the cylinders, both being vertically driven.

Neither of these, it is to be supposed, was a commercial success, as they were almost immediately dropped.

I had experience of the Italian example, and, to the best of my recollection, its fault was periodic vibration. The Arrol-Aster system for sleeve-valve engines effectively does away with reciprocating motion, and therefore with the dead point to be overcome at the top and the bottom of each movement of the sleeves and of their actuating mechanism.

In this special shaft each crank is set on the slant, and the slant of each is different. The end of the sleeve is fixed by a ball-and-socket joint to a connecting rod swivelling on this slanting bearing. As the shaft is

rotated the connected rods are swung in a movement that is at the same time upward and horizontal, with the result that the sleeve is carried up and round and round and down, back to the point from which it started, in a continuous curve. There is no sudden change of direction.

As the makers say, the problem of an unbroken movement has thus been solved, and, provided that no serious faults are discovered, there can be little

possesses continuous movement should obviously be practically noiseless, even at very high speeds; and from that point of view alone the progress of the Arrol-Aster shaft should be well worth watching. It is certainly something entirely new.

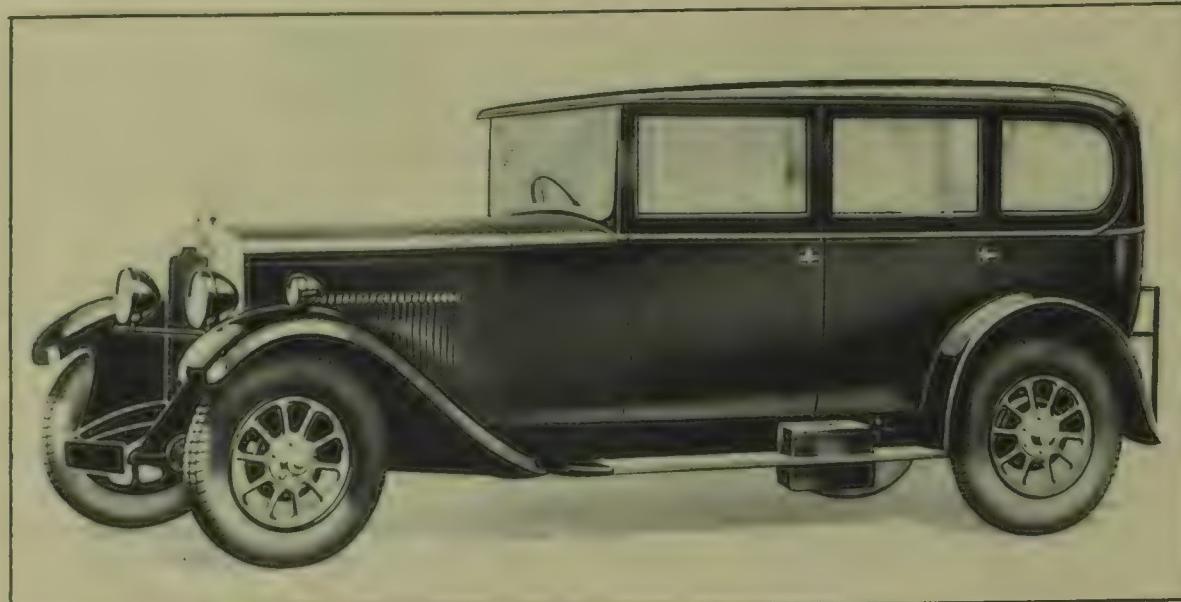
THE NEW CROSSLEY TWO-LITRE "SIX."

Crossley Motors, Ltd., have just put on the market a two-litre six-cylinder car which I found of more than

usual interest in more ways than one. Its price was the first point that attracted my attention. It costs £550, and, although no one has yet come forward with any explanation of it, it is an undoubted fact that the market for cars between £500 and £600 is one of the most difficult of all for makers to supply. The majority of buyers seem to be perfectly willing to pay up to £400 and beyond £600, but for several years now cars costing anything between those two limits have not been so easy to dispose of as any others, no matter how excellent their qualities.

I should think that there was very little doubt about the coming success of the new Crossley, in spite of its price. In effect, it does, and is, what cars costing about twice as much did, and were, only a very few years ago. Without being particularly fast, it is capable of maintaining fifty miles an hour with a thoroughly comfortable closed body, and to reach a speed of a mile a minute without undue pressing. It is an excellent hill-climber, and it develops its power in a delightfully unobtrusive manner. I should not be inclined to consider it as the last word in refinement of action, but such slight crank-shaft period as it betrays (at only one point that I could discover) is

[Continued on page d.]



THE TWO-LITRE SIX-CYLINDER ROVER COACH-BUILT SALOON—STANDARD MODEL: A WELL-EQUIPPED CAR WHICH MAY BE OBTAINED FOR £435.

doubt that this weird piece of mechanism will mark a very big advance in sleeve-valve engine design. Hitherto, except in the two unsuccessful instances I have already quoted, no motor engine, so far as I know, has been free from reciprocating valve gear. The ordinary poppet-valve type is not, of course, included in this category. It is generally subject to exaggerated abuse by those who support the sleeve-valve system; but, as we know, it really works extremely well, and, when enough money is spent on it, with quite an astonishing absence of noise. A valve gear which

price. In effect, it does, and is, what cars costing about twice as much did, and were, only a very few years ago. Without being particularly fast, it is capable of maintaining fifty miles an hour with a thoroughly comfortable closed body, and to reach a speed of a mile a minute without undue pressing. It is an excellent hill-climber, and it develops its power in a delightfully unobtrusive manner. I should not be inclined to consider it as the last word in refinement of action, but such slight crank-shaft period as it betrays (at only one point that I could discover) is



It was a bigger Saloon Show than ever before!

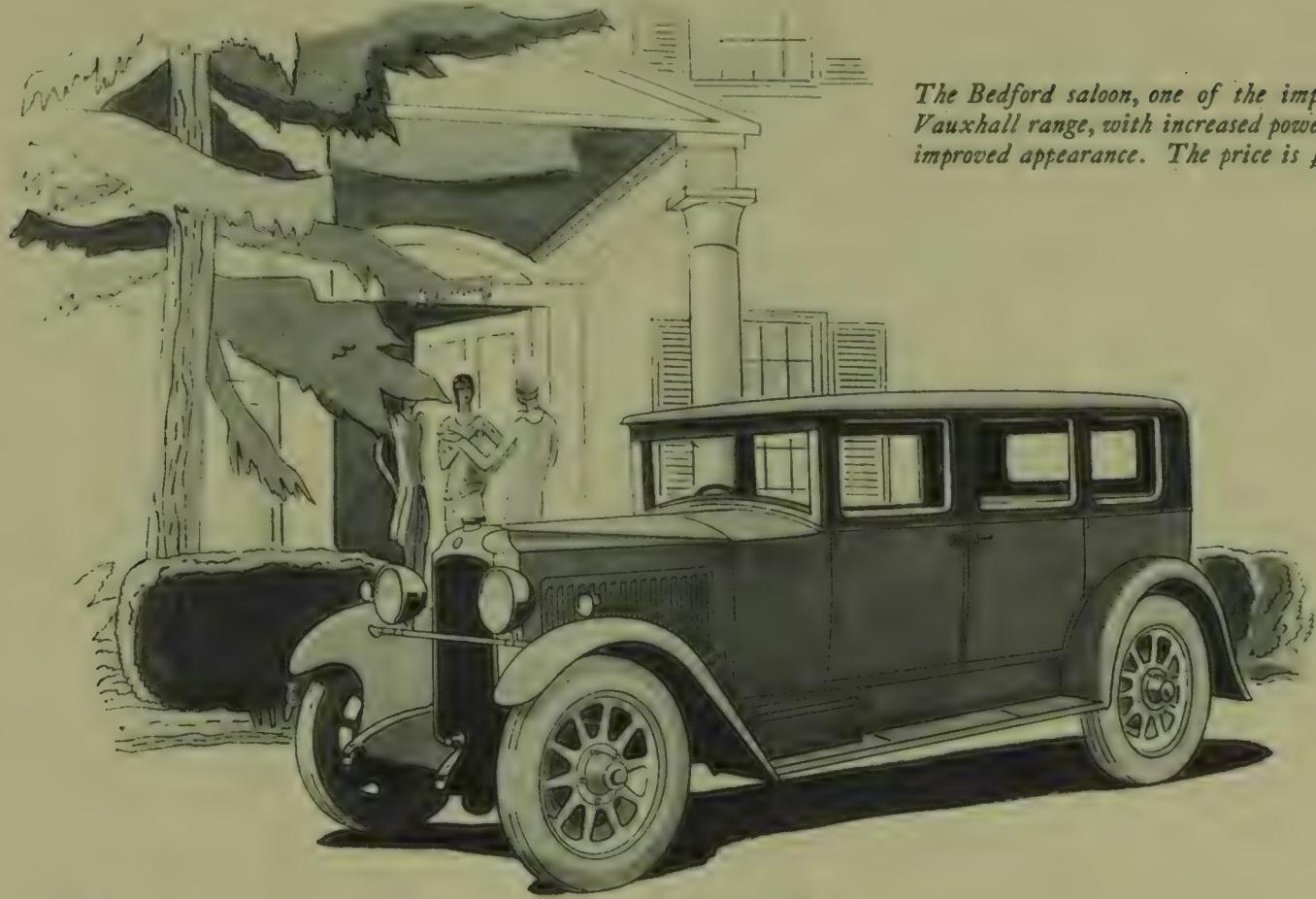
Which proved two facts: the sweeping preference for closed cars and the public appreciation of the Safety First factor, exemplified by its overwhelming demand for TRIPLEX, the original and Best Safety Glass.

Fit "Triplex"
Reg'd.

-and be safe!



TRIPLEX SAFETY GLASS CO., LTD., 1, ALBEMARLE STREET, LONDON, W.1



The Bedford saloon, one of the improved Vauxhall range, with increased power and improved appearance. The price is £520.

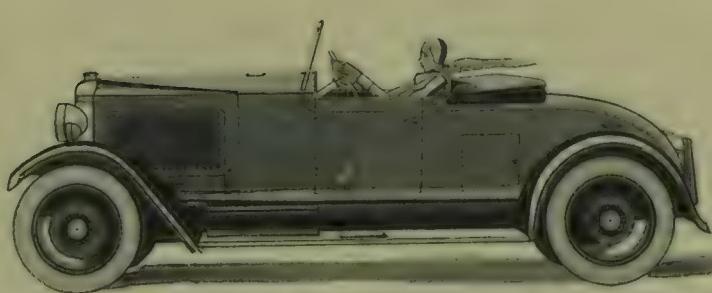
25% Increase in Power marks the improved VAUXHALL 20-60

At the same low running cost as before, the improved Vauxhall 20-60 develops 25% more power !

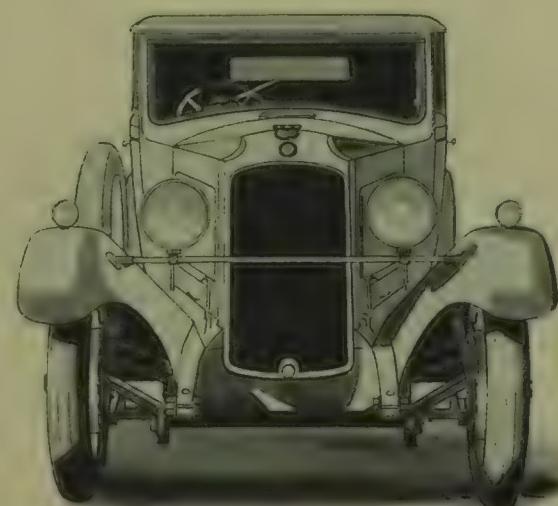
Power to drive you along the open road, up the hills, through the city streets ; yet with wonderful brakes ever ready to check your speed instantly at the cross-roads, on the down grades, in the traffic.

A powerful car—and it looks powerful. Its character is plain to see—speed is embodied in every line and contour of the slim body, the distinctive bonnet and the high, narrow radiator.

And this improved Vauxhall is among the most comfortable of cars, both to ride in and to drive. Deep,



The attractive side-view of the Melton two-seater—the bonnet unique and distinctive in shape, the body lines full of grace. This model is priced at £525.



The impressive on-coming aspect of the improved Vauxhall. The narrow radiator, now higher than ever, suggests alert speed. This is the Grafton coupé at £630.

roomy, well-cushioned seats — springs of just the right tension to absorb road shocks smoothly — steering easier and more precise — all controls conveniently placed.

Prices : Princeton touring five-seater, £495. Bedford saloon, £520. Velox saloon, £555. Other models up to £675. Triplex Glass fitted to all models at small extra cost. See the improved Vauxhall at your local dealer's showroom, or write for booklet to Dept. 13, Vauxhall Motors Limited, Luton, Bedfordshire.

ELECTRICITY IN DAILY LIFE.

By PROTONIUS.

XXIV.—MAKING BETTER USE OF ELECTRICITY.

FOR many years the phrase "electricity is in its infancy" was a stock formula whenever an electric power station was opened or a new application of electricity discussed. To-day we hear little of the phrase, since electricity is now a highly organised industry, promoted and safeguarded by a formidable list of Acts of Parliament. Although electricity may thus claim to have reached the adult stage, the use that many people make of it is still infantile in character. The earliest methods of applying electricity in the home are still apt to be repeated, as if no revolutionary advances had been made in the art. Custom dies slowly, and there is a big "time-lag" between a useful invention and its general adoption.

Consider, for example, the electrical equipment of an ordinary bedroom. In innumerable cases it has hardly got beyond the switch at the door, and the light—probably a "pull-up-and-down" one—over the dressing-table. This primitive arrangement may be tolerated because it is some advance in convenience over earlier modes of illumination, but it falls far short of what may be enjoyed with a slight elaboration of equipment. If a switch is placed at the bed-head, as well as at the door, one can get to bed with the light on, and switch off from there. Again, the bed-head switch is a distinct advantage in any emergency, as it ensures

an immediate light. Further convenience is provided if a second light is available for reading in bed. This light may be suspended over the bed-head or placed on a table or hung on the bed itself. With proper diffusing reflectors and shades, it enables anyone to enjoy the luxury of reading in bed with no strain upon the eyes.



A MODEL OF CHURCH LIGHTING: THE EAST END AND ALTAR OF NEWCHURCH-KENYON PARISH CHURCH, WHICH HAS JUST BEEN ELECTRICALLY WIRED ON THE OCCASION OF ITS SILVER JUBILEE AND THE QUATERCENTENARY OF THE PARISH.

An interesting ceremony took place recently at Newchurch-Kenyon, Lancashire, when this parish celebrated its 400th anniversary and the silver jubilee of the present church. The church has just been electrically wired throughout by Callender's Cable and Construction Co., Ltd., who presented to the Earl of Derby, the patron of the benefice, a silver-gilt chalice which is an exact replica of one in Rochester Cathedral made in 1528, the year of the formation of Newchurch parish. The new chalice, which is illustrated here, is a beautiful example of the silversmith's art. The lid of the cover contains sections of the cables which now supply the electric current to the church. The Archbishop-designate of York arranged to consecrate the chalice before the evening service at Newchurch-Kenyon on Sunday, October 14. The above view of the church shows the tasteful lighting scheme, in which no wiring is visible from the nave.



THE SILVER-GILT CHALICE PRESENTED TO NEWCHURCH-KENYON CHURCH BY CALLENDER'S CABLE AND CONSTRUCTION CO., LTD., ON COMPLETION OF THE NEW LIGHTING SCHEME: A BEAUTIFUL REPLICA OF A VESSEL MADE IN THE SIXTEENTH CENTURY, CONTAINING SECTIONS OF ELECTRIC CABLE IN THE COVER.

Another useful adjunct in the bedroom is the electric night-light. This is a very much more economical item than a wax light, and is quite free from its numerous inconveniences. In dining-rooms and drawing-rooms the provision of additional switch controls is a great advantage, but perhaps the best example of this too much neglected development is on stairways and corridors. If every landing is equipped with switches which control the lights above and below, and if every corridor has switches at each end, one is able to ensure a lighted passage as one moves about the house, and at the same time to economise in the use of light. Much electricity is wasted on staircases simply because the switch controls are inadequate, or in inconvenient places. With proper switching arrangements, there is no need for the lights to be burning except when one is moving about the house.

These devices have been in existence for a generation, but they are still unfamiliar to many people. It is not surprising, therefore, that more recent improvements find themselves up against the inertia of custom. Having always used electric lamps with clear bulbs, people are slow to realise that the new "pearl" or "pearlite" lamp, with its bulb lightly frosted on the inside, is a much more efficient and attractive source of light than the clear lamp with its harder brilliance. Similarly, there is a natural hesitation about adopting the flame-coloured electric lamps which give that soft, yellow tinge which one associates with oil lamps and candles. Electricity becomes more and more adaptable every year, but the growth of the public realisation of its adaptability is a much slower process.

The same features are illustrated in connection with electric heating. The peculiarity of electric heat is that it is under complete control both as to position and degree. It is equally well adapted to warming a photographic developing bath and heating a large room. It can be adjusted to seasons and occasions in the most ready fashion. At this time of the year the provision of a slight amount of local warmth in certain rooms at certain times is a very

[Continued overleaf.]

ELECTRIC LIGHT

Now is the Time to Instal
before the dark evenings come.

CLEAN, white, safe! Always ready at the touch of a switch. Nothing to spoil pictures or decorations or vitiate the atmosphere. A Petter-Light Plant produces cheapest electricity. Driven by a Petter Paraffin or Petrol Engine, unrivalled for smooth running.

For hand or automatic control. With or without storage battery.

Let us advise you with regard to the installation of your Lighting Plant.

Please write for Illustrated Catalogue.

PETTERS LIMITED, Yeovil, England.
75 B. Queen Victoria Street, London, E.C. 4.

"The Light That Never Fails."



Petter-Light

The Light that never fails



So good for shoes

Clean your shoes regularly with CHERRY BLOSSOM BOOT POLISH and you will be well rewarded, for this fine leather preservative lengthens the life of shoes and assists them to retain their shapeliness and smart appearance. It nourishes the leather and keeps it in a fine supple condition, which prevents hardening and consequent cracking

Cherry Blossom
Boot Polish

In Black, Brown,
Dark Tan, Toffee
and White.



In Tins with easy
Opening attachment.
2½d, 4½d & 6d each.

The Chiswick Polish Co., Ltd., Chiswick, W.4. Makers of the Celebrated
MANSION FLOOR POLISH

FREE TO USERS OF WRIGHT'S COAL TAR SOAP

The Proprietors of Wright's Coal Tar Soap offer the following prizes to be awarded in order to the FIRST 44 CORRECT REPLIES to the Crossword Puzzle OPENED AFTER THE CLOSING DATE.

1st Prize, Value £250

for 1st correct reply opened on December 18th, 1928.

MORRIS OXFORD

4-DOOR SALOON CAR, 14/28 H.P. Four-wheel brakes, upholstered in real leather, full equipment, ready for the road. Taxed and insured to end of 1929.

2nd Prize, Value £150

for 2nd correct reply opened on December 18th, 1928.

7 H.P. AUSTIN

MULLINER FABRIC SALOON. Fully equipped, ready for the road. Taxed and insured to end of 1929.

12 Prizes of **£5** each

10 Prizes of **£2** each

20 Prizes of **£1** each

In the event of the cars being won by foreign or colonial competitors they will be insured, packed and put on steamer free of charge.

Solutions must be accompanied by 3 outside printed wrappers from tablets of Wright's Coal Tar Soap. No other enclosure to be inserted in envelope, which must be marked "Crosswords," Wright's Coal Tar Soap, 44/50, Southwark Street, London, S.E.1, to reach this address not later than December 17th, 1928. It is suggested to colonial readers to forward their replies as quickly as possible, and to see that they are properly franked for postage.

In all cases the decision of the Proprietors of Wright's Coal Tar Soap must be accepted as final and NO CORRESPONDENCE CAN BE ENTERTAINED. Results will be announced in "The Daily Mail," December 22nd, and "The Sunday Chronicle," December 23rd.

Clues : ACROSS

1. Infectious disease, warded off by W.C.T.S.
9. Part of verb to be.
13. Feminine name.
14. Portend.
15. Ointment. (Use Wright's Coal Tar.)
16. Close.
17. Plunder.
18. Possession.
19. Entrance.
20. Measure.
21. Fittest.
22. Cosy Home.
23. From.
24. Apex.
25. Mother.
26. Wash. (Do this with Wright's Coal Tar Soap.)
27. Edge.
28. With soap creates 56 across.
29. Stop.
30. Sharp.
31. Designated.
32. Feminine name.
33. Not so cold as 33 down.
34. Attitudes.
35. Affirmative.
36. Paradise.
37. Number.
38. Modern.
39. Spoil.
40. Wiles.
41. Wright's Coal Tar Soap gives a good one.
42. Watering-place.
43. Tapestry.
44. Related.
45. Departed.
46. Chairs.
47. Removed by Wright's Coal Tar Soap.
48. Great.
49. 70. States.
50. 71. Corrects Dislocations.
51. 56. Wright's Coal Tar Soap
52. 57. Wiles.
53. 58. Tapestry.
54. 59. Related.
55. 60. Departed.
56. 61. Chairs.
57. 62. Removed by Wright's Coal Tar Soap.
58. 63. Great.
59. 64. 70. States.
60. 65. 71. Corrects Dislocations.
61. 66. 72. Skin trouble relieved by Wright's Coal Tar Ointment.
62. 67. Limb.
63. 68. On a Tablet of Wright's Coal Tar Soap.
64. 69. Utensil.
65. 70. Passengers.
66. 71. Skilfully.
67. 72. Shelter.
68. 73. Valley.
69. 74. Made very Cold.
70. 75. Become slenderer.
71. 76. Tube.
72. 77. Noise.
73. 78. Lair.
74. 79. Much water here.
75. 80. Product of coal.
76. 81. Provides the best soap.
77. 82. Confusion.
78. 83. Part of a church.
79. 84. Fish.
80. 85. Burn.
81. 86. Surface.
82. 87. Waiter.
83. 88. Headgear.
84. 89. Cleansed by Wright's Coal Tar Soap.
85. 90. Emmets.
86. 91. Prophet.
87. 92. Fuss.

Clues : DOWN

1. Ballad.
2. Use Wright's Coal Tar Soap and be this.
3. Precious stone.
4. Scarcest.
5. Powerful.
6. Implements.
7. An image.
8. Mesh.
9. Inner bark.
10. Otherwise.
11. Evenings
12. Skin trouble relieved by Wright's Coal Tar Ointment.
13. On a Tablet of Wright's Coal Tar Soap.
14. Limb.
15. Utensil.
16. Passengers.
17. Skilfully.
18. Shelter.
19. Valley.
20. Made very Cold.
21. Become slenderer.
22. Noise.
23. Lair.
24. Much water here.
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31. Surface.
32. Waiter.
33. Headgear.
34. Cleansed by Wright's Coal Tar Soap.
35. Emmets.
36. Prophet.
37. Fuss.

In submitting this solution I agree to all the conditions enumerated above.

Name and address should be written here in PLAIN BLOCK LETTERS

Be sure to mark your envelope "Crosswords."



Cut your
Worries
Exchange
the dreariness of winter
for the glorious sunshine
of
SOUTH AFRICA

The Empire's Riviera

WEEKLY ROYAL MAIL SERVICE

**Christmas & New Year
TOURS TO SOUTH AFRICA**

AT REDUCED RETURN FARES

By Mail Steamers from Southampton

DECEMBER 14th, 1928, JANUARY 4th and 25th, 1929

Write for particulars to the

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HEAD OFFICE: 3 Fenchurch St., London, E.C.3

WEST END AGENCY: 125 Pall Mall, S.W.1



Stay at the MOUNT NELSON HOTEL, Capetown

Continued.
desirable thing. During the rub-down after the morning bath; during dressing in the early morning; while sitting down in a fireless room to write a letter; when an unexpected visitor arrives—these are times when the switching on of a small electric fire perfectly meets the case.

There are various other household needs—the quick boiling of water, the heating of shaving water, the making of coffee, the cooking of an emergency meal, and so on—for which electricity is the most pliable instrument. Electricity is the one thing which enables a meal to be cooked on the table itself, and to meet this development tables can be "wired" for electricity so that several appliances may be used simultaneously on the table. A kindred convenience is afforded by electrically wired side-boards or buffets, on which food can be kept hot, on electric hot-plates, and small appliances, such as kettles, toasters, and coffee-percolators employed in the handiest way.

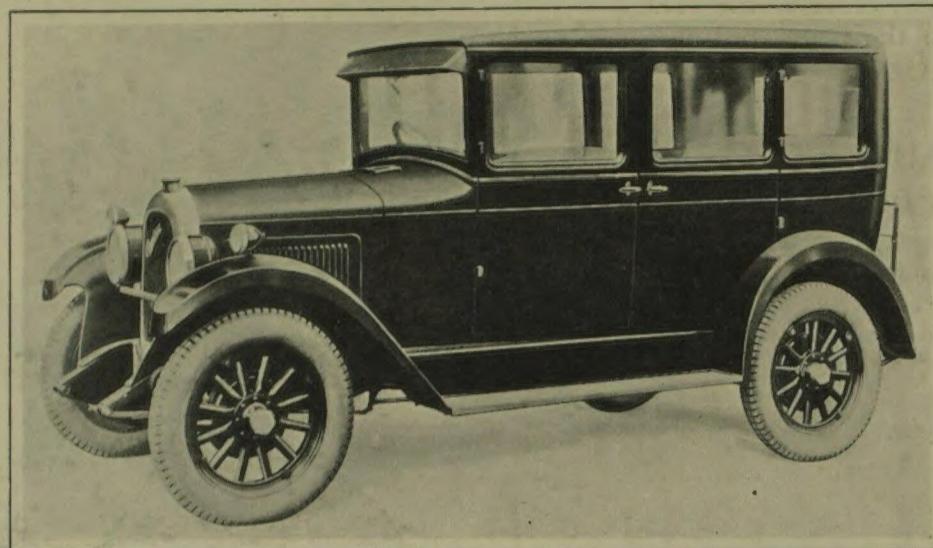
Here lies a field of domestic adventure which is much more attractive than most people realise. Demands vary greatly in different households, according to the customs of the inhabitants, and each establishment offers its own problems to the electrical engineer. But in one and all there is a wide scope for improved applications, and new applications which will make life smoother and more pleasant.

THE CHRONICLE OF THE CAR.—(Continued from p. 742.)

amply compensated for by its quite remarkable liveliness. On top speed and on third, it picks up very readily from low speeds, and is into its stride without loss of time.

It is of the almost universal dimensions for two-litre six-cylinder engines to-day—that is, with a bore

and stroke of 65 by 100. The overhead valves are operated by push-rods and rockers, and the engine as a whole is a very neat unit. The finish is exceptionally good: the valve cover, the front of the dashboard, and the guards between the frame and the cylinder-block are of polished aluminium. An important feature is the accessibility of the oil-filter, which can be removed from above without the necessity for emptying the sump. Magneto ignition is fitted.



REDUCED FROM £220 TO £198: THE WHIPPET FOUR-DOOR FAMILY SALOON.

This very comfortable and efficient car, which is built to carry five passengers, is a product of Messrs. Willys, Overland, Crossley, Ltd.

The four-speed gear-box, which has right-hand control, has well-planned ratios, top speed being 5 to 1; third, 7.95 to 1; and second, 12.6 to 1. The single plate clutch with fabric friction discs gives really easy gear-changing, the steering is light and steady, and the car, as a whole, is comfortable to handle. Its liveliness and quietness of running are really attractive. The fabric saloon, which is known as the Shelsley model, betrays no rattles or squeaks anywhere, and gives comfortable seating accommodation with plenty of leg room.

JOHN PRIOLEAU.

THE WORLD OF MUSIC.—(Continued from p. 738.)

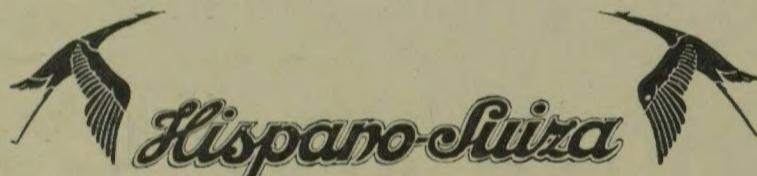
He seemed indifferent to praise; Schindler says that he never saw his expression change when praise was given." But he felt the appreciation of friends, and it is related that when a singer named Stohl sang one of his songs, "Der Zwerg," accompanied by Schubert, with real enthusiasm, Schubert took his hand, and, pressing it, said: "You are another of those who understand me."

Schubert only met Beethoven briefly on two occasions, but he was one of the thirty-eight torch-bearers at Beethoven's funeral. "Amidst his crepe he wore white lilies and roses.... On the way home Schubert, Randhartinger, and Lachner stopped at the Mehlgrube *gasthaus* and drank wine. Schubert raised his glass and exclaimed: 'To him we have just buried.' Then he refilled his glass and, raising it again, said: 'To him who will be the next.'"

He had drunk to himself, for within a year he died.

W. J. TURNER.

Several valuable prizes are being offered by the proprietors of Coal Tar Soap for the first correct solutions of a cross-word puzzle, which you can obtain on request anywhere where you buy the soap. The first prize is a the value of £250; the second a 7-h.p. Austin, value £150; and there are in addition forty-two money prizes. Entries must be in not later than Dec. 17, 1928, addressed to Crosswords, Wright's Coal Tar Soap, 44-50, Southwark Street, S.E., and each solution must be accompanied by three outside printed wrappers from the soap tablets. In the event of the cars being won by foreign or colonial competitors, they will be insured, packed, and put on steamer free of charge.



Examples of the famous French-made Chassis, 37.2 h.p. and 45 h.p., are being exhibited at

OLYMPIA
STAND 151 MAIN HALL

The 37.2 h.p. is fitted with an Unique Gurney Nutting Weymann Saloon body.

The 45 h.p. is fitted with a specially designed Sports Cabriolet body by Hooper & Co., (Coachbuilders), Ltd.

ALL PARTICULARS AT STAND OR DIRECT FROM
THE SOLE CONCESSIONNAIRES:
AUTOMOBILES HISPANO-SUIZA (G.T.BRITAIN) LTD.
71, CARLTON HOUSE, REGENT STREET, S.W.1

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"Cosmopolitan Britons . . . rank the Lancia as perhaps the second or third best car in the world for general cosmopolitan purposes, and absolutely first without any exception whatsoever for certain specialised uses."

Mr. R. E. Davidson, writing
in the "NEW STATESMAN."

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All the comfort
of a big car
the economy of a
small one

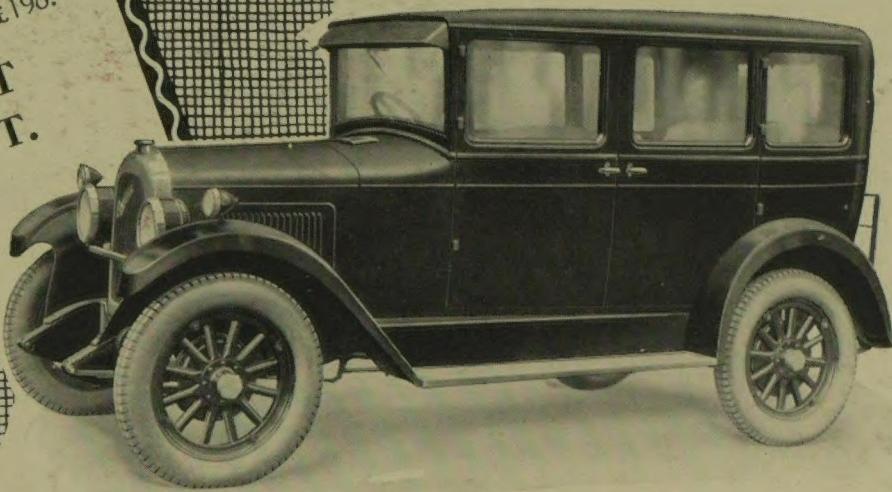
The Whippet Four-door Family Saloon seats five adult passengers, with ample leg and elbow room. In speed, acceleration, hill-climbing and general road performance it equals cars of twice its power and three times its price.

Easy manipulation, petrol consumption 30 m.p.g.,
3,000 m.p.g. on oil, and low maintenance cost. Its proven reputation and increasing demand has enabled us to reduce the initial cost from £220 to £198.

BUY THE CAR THAT TESTS PROVE BEST.

5-seater Saloon
reduced from
£220
to
£198

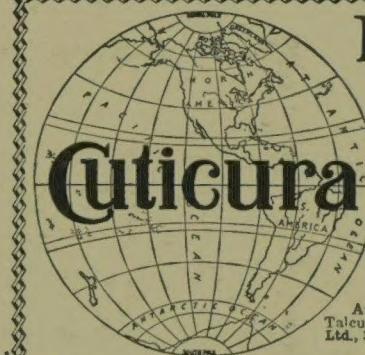
is found in the
Whippet



STAND No. 60.

The Blade for
Stiff Beards &
Tender Skins
ECLIPSE
SAFETY RAZOR
BLADES

"Eclipse" Blades are made throughout in Sheffield from the highest quality Crucible Steel. It is possible to produce, and are
BRITISH FROM START TO FINISH
Obtainable from usual suppliers.
5 for 1/8 Made by 10 for 3/4
JAMES NEILL & CO. (SHEFFIELD) LTD.
Steel Manufacturers, SHEFFIELD.
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For 50 Years

World famous as a reliable and efficient treatment for preserving and beautifying the Skin and Hair.

Cuticura Soap and
Cuticura Ointment

are more popular today than at any time in their history.

At chemists, Cuticura Soap 1s., Ointment 1s. 3d. and 2s. 6d., Talcum 1s. 3d. For sample each address F. Newbery & Sons, Ltd., 33, Banner St., London, E.C. 1.

Cuticura Shaving Stick 1s. 3d.



Why go Grey?

HINDES' HAIR TINT restores grey or faded hair to its original colour forthwith — brown, dark brown, light-brown or black. It is permanent and washable, has no grease, and does not burn the hair. It is used privately at home by over a million people. Medical certificate accompanies each bottle. Chemists, Hairdressers, and Stores, all over the world 2/6. Trial Phial may be had per post 10d. from

DRINK PURE WATER
BERKEFELD
FILTER BRITISH

Sardinia House, Kingsway, London, W.C.2

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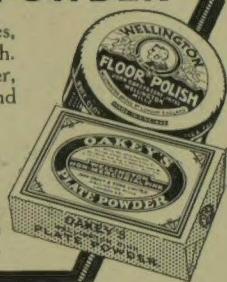
OAKLEY'S
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